RESISTANT HARMONY

ISSUE #7 - NOVEMBER 1995.

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FIREWORKS

MU MESONS

PLUS :
:QUEER
:HELMET
:BOSS HOG
:WRONG BODY
:JON SPENCER BLUES EXPLOSION
:AUSSIE PUNK FANZINE HISTORY
:THE MARK OF CAIN
:NEIL HAMBURGER
:ROBT. WILLIAMS
:GIRL TROUBLE
:PERSECUTION
:BLACKTOP
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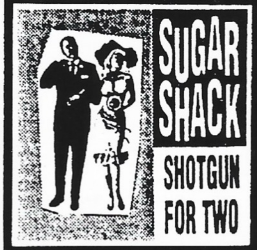
UP ALL NIGHT



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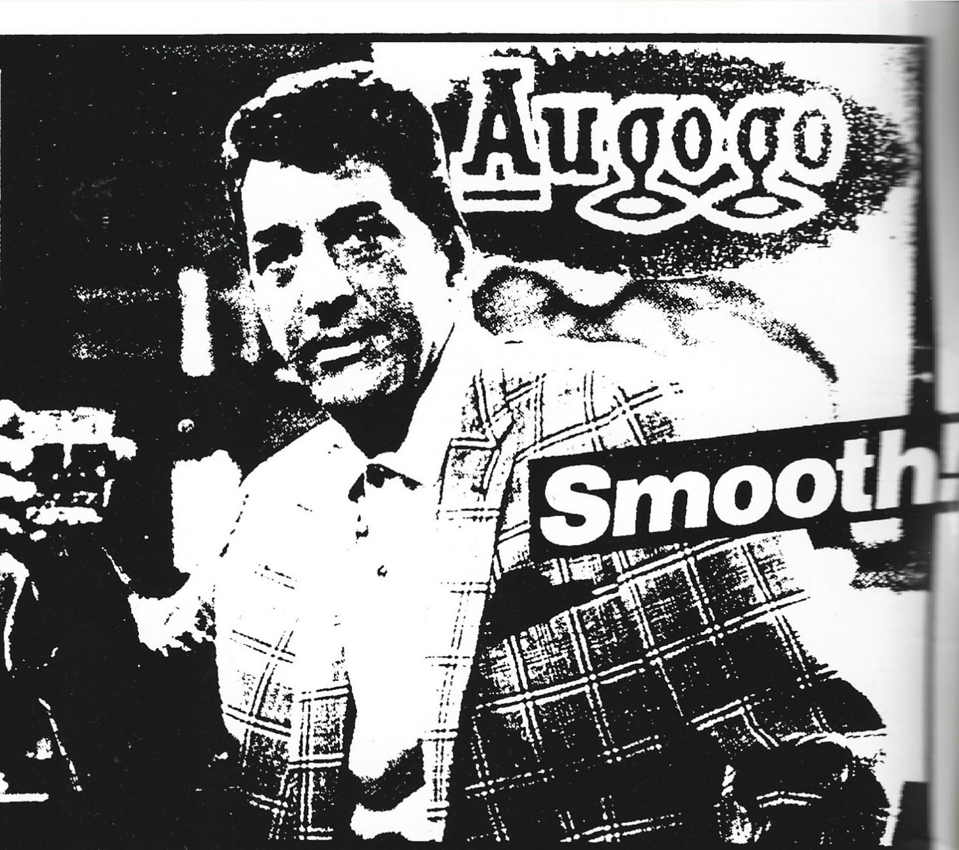

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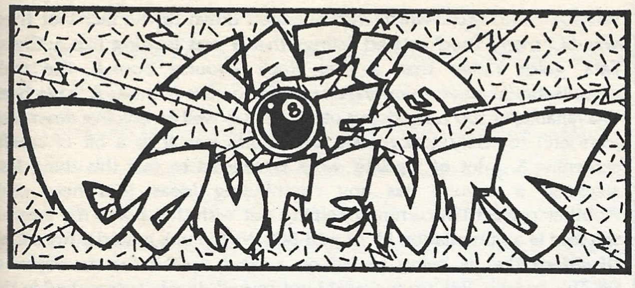

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Vice Chancellor :

Scotti___Layouts,Keyboardism,Pen Pushin',Junkfood Annihilation,ScissorBiz,U-Hu Glue Stick mastery.

Chancellor :

Simone___Keyboardisation,Organisation, Longanimity,Scissor Biz,U-Hu Glue stick excellence.

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❤ For Donna , Louise , and Monty ❤

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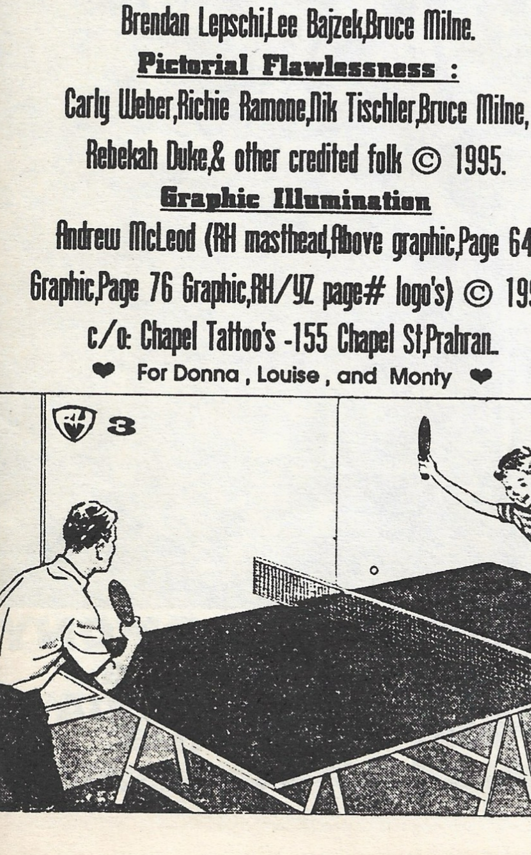

Well,it's taken long enough (two years)-but who gives a shit,this is the 7th issue of *Resistant Harmony* fanzine in it's eight years of existence...so welcome to a small installment of music fandom put to paper.....it's almost ridiculous how much time is spent on such things,to the point of pettiness but nonetheless-here tis'.As is the norm with the majority of small time self-published works-some of the things in here have started to grow unpleasant fungus & have become somewhat 'dated'-but if you don't give a shit-we don't ok!.And hey-just remember chief...this is still a 'hobby'-it's got no set release date,there's no rules,no restriction,no censorship,no deadlines,just the echo of whinging friends who say in a robotic tone 'When's it comin' out,when's it comin' out,when's it comin out'-and who know's-maybe these people create a sort of deadline in a way-as you sorta HAVE to git the fucker out to shut em' up!!-but hey-it's all **FUN**,and i wouldn't be touching it if it wasn't.Since the last issue the whole 'fanzine explosion' thing has continued it's ascent,with major press coverage,stories in mainstream music media etc etc etc,and even a whole 'section' set up as part of the recently finished 'Melbourne Fringe Festival'.Yes-i like many others recieved the mail-out about the 'Zeen' exhibition,& read about it's directory etc...but for me-i mean the main reasons why i simply didn't bother to respond was that-the whole culture of fanzines for me personally was to 'discover' them !! -i'd actually ENJOY doing the legwork in going to an independent store and FINDING a new hand made publication at the bottom rung of the mag rack...or picking up someone's free photocopied rants and raves etc...,i don't think it NEEDS to be displayed in such a way where the kids who are coming thru get it all spoonfed to them,and presented in one booklet. You've gotta actually sit down & think,communicate,& hunt shit out YOURSELF to get results & build contacts sometimes,& i really didn't dig on the (and i quote) 'dozens of fanzine makers displaying and making their work 'live' ' !! ....that to me sounded way too dodgy-i mean what's it gonna be-some kid sitting behind a stall with a glue stick & a photocopied cut out & pasting down with sweat pouring down his/her brow ?? - these things are done AT HOME......usually ALONE -& mostly at odd hours with a surrounding mess of shit & a dishelved demeanor (and did i mention one hand down the pants & the tongue planted in the cheek).....maybe i'm a cynical piece a shit -but i think it's just another mainstream whitewash & ultimately the more folk you reach-the less you're gonna get away with. Sure i have to 'advertise' the fact that this fanzine exists....i'm not gonna be a punk rock hero & drop thousands of dollars for my subculture....but it can all be done with care & minimal fanfare......fuck TV specials,fuck streetpress 'interviews',screw mainstream 'freak' stories,you can get all the attention YOU think you require,but what may sit well with you-goes the other way with me.I'll run address lists of decent people for sure-but first you gotta go lifting up the boards to see what's underneath.I've thought before about tackling certain offers,but the whole reason for publishing a fanzine apart from excercising individual freedoms is that it's a way to communicate with people WITHOUT actually having to face them. Some people have very low social skills & i consider to be one of em'.....sometimes being too damn shy & insular for my own good...totally 'zoning out' from people & not even seeing them as i walk down the street.....getting suddenly claustrophobic & stressed on public transport when someone just won't give up a stare,boy....i can be the state's roost ruling geek at some of the worst times....turning to jelly midway thru a convo,or acting 'rude' if i've mistakingly 'missed' a familiar passer-by. People with healthy ego's annoy the shit out of me,cause i usually wish for that brazen social skill acquisition,but it's never forthcoming y'know.

Anyone who has picked up the last few issues of this fanzine will notice that i appear to be drifting further and further away from covering aggro-styled 'typical' PUNK ROCK bands.Basically a big slice of the 'Punk' bands that i hear today totally bore me shitless & just don't make an inner connection at all. All i seem to be hearing is remake after remake of an old DESCENDENTS album or whatever....smarty arse ego driven anthemic pap-sung for the most part by 'boys' who should know better! Re-hash is 'in' & bought more to the shore than ever before (sounds like a rhyme you'd hear on the Humphrey B Bear show huh)-but although i happen to listen to a small portion of possibly titled 'generic shit' -i can't escape the fact that dull music is dull music & i can pick heart and soul when i see or hear it-but again....PERSONAL TASTE buddy-it's a bewdy thing!

Yep-so sue me if i don't dig on all the 'hot' new punker heroes-i like what i like-full stop. I remember seeing AC/DC with Bon Scott at the helm going off his dial at an afternoon gig in front of 2-300 people (mostly housewives) at fucking *Eastland Shopping Centre* in Ringwood !!-now in 1995,there's AC/DC 'tribute' albums with kids that were probably there or not even born yet pumping out the hits...it's very weird to witness full cycles like that....young kids in their 20's touring the states in bands & holing up on major labels...i think way too much about all this kinda shit.....& whilst i'm on the local thing again i'd like to say to a few of the LOCAL BANDS out and about who constantly WHINGE (and i don't right!) .....about how 'things haven't happened for them yet'& how they think they're 'worthy' of some major label 'bidding war' fucking shit....-look-pull your heads outta your arseholes (although 'assholes' sounds more offensive than the Aussie version) - on the scale of things -you are JUST ANOTHER BAND IN A SEA OF BANDS !! - you are really NOT that important -and while you may shake your head in dismay at how you're not yet 'signed' and not raking in $1000.00 + per show -maybe you should step back & realise your place & mellow that 'EGO' down a little brother. The rock mentality in the 'underground' scene.......fucking great-just what we need.If you wanna make a fully fledged 'go' at things & aim for the fully fucked up trappings,just make your position known -don't pissfart around hiding out with your false pretences,shoot for the stars & show us ya REAL colors. You wanna talk 'industry' ?- Well we now have many sleazy,stinky money grubbers prancing about masquerading as 'music fans' and willing to ram their tongues down the arse crack of any fellow 'hipster' in order to get what they can to further their bosses gameplans. It's all about '*Milking*' and *Nurturing*',with intent to exploit,to manipulate,to bend,burn,& break. Australia's music industry circa 1995 is full of embarrasing fuckholes who wouldn't know good music if it came & tore up their scrotums,so i say fuck em' with chainsaws & toss the remains in the yarra.Look-it's black and white...you wanna know how fucked up Major Labels are in this country?-take a look at one of their most popular 'marketing ploys' : They release a compact disc by a band of the moment,flog it,advertise it,push it onto 'the fans' etc etc,then a few weeks later (bearing in mind that the full release has *already* come out overseas probably 4-5 weeks prior!)-they'll issue a new CDep,with maybe a faint chance of securing an un-released track or two.....then sometime later after ALL the TRUE fans have already purchased the album they RE-RELEASE it with an 'Exclusive inclusion'....usually in the form of a 'live' ep or some shit,and the only way you-the punter holding the bread can nab it is to......BUY THE ENTIRE ALBUM AGAIN JUST TO GET AT THE EP!!.Now if that isn't fucking the fan as consumer then i don't know what is!! Take a good look for yourself at how often this vapid practice is utilised.....it's a fucking scam-put into motion by cornfuckers & that's all i'm fucking saying about it cause i've gotta go off to my bedroom and sulk and throw a wammy. In the process of compiling this issue i have been approached by certain nameless 'major label'-shitheels about possibly 'giving coverage' & 'giving the big push' (sound familiar ?....yep -think pushing out a shit for the perfect analogy) to certain 'up and coming' -recent signee's. If they send me stuff -will i praise their bands to high heaven ? - fat fucking chance - and a WORTHLESS waste of phonecalls. And a quick warning to spoonheads who want to waste the paper on my fax machine by deluging me with their press release horseshit....DON'T DO IT -as it'll all come back scrawled with nasty shit & you'll get the lil' doggy upset.OK so onto the meat and taters of this issue. You'll notice it's bigger than usual,and you'll notice that it's a 'DOUBLE ZINE'.....Yes-we're veddy happy to be sharing the space with my buddy Dave and his cartoon champ bro The Wiz. This is basically a good way to get two issues of two fanzines under the noses of those who wanna see em',and if bands can have split releases,then so can fanzines-so here's hoping you enjoy them both,& that it keeps you outta trouble for a few hours at least. So not too many 'bonus goodies' this time round,but you've got 2 zines for the price of one so stop ya nagging huh!.This should come with a classy FREE R.H. STICKER also.....they are waterproof (which means that you can stand on your kitchen table and piss on em'....wipe it off and it still sticks!-neat huh),they cost a few hundred bucks so don't fuckin' bin it or your ass is grass & i'm the fucking lawnmower!!. That's got me thinking to when i was putting out Issue#5-which came with the free 7" and all the toys and shit. When i was out at Surrey Hills i saw all these huge dried leaves that had fallen off this cool old tree.I thought that they'd make a good fanzine inclusion..y'know one big crunchy leaf in each bag y'know.....so i went home,got the Hj-came back with a few shopping bags-stopped by the side of the road and struck like lightning-scooping up all these excellent leaves much to the confusion of local passers-by.Anywaze-i get em' home-put them in my room for a few days then got down on the floor & scattered them about to let them dry off a bit as they were a tad damp.I'm furraging through them and notice this rancid smell.......after a few seconds i notice that about 20 of the leaves are stuck together with water and DOGSHIT!!-and here's me spreading them out across the carpet with reckless abandon!. So yeh -if you're doing a fanzine and you're thinking of having 'bonus leaves' with it-check first for doggie doo doo before you take em' home. .... I was saddened to hear that 'Lemon' fanzine editor Louise Dickinson chose to bring her life to a halt. Suicide is a shitty,black bane that society wears around it's neck like a burning tire,& is THE most ignored,and closet kept killer of many of our young people....My father took a shotgun to his head & checked out when i was 13 years old,nearly ALL of us *know* someone close who has died of their own hand...it affects such a wide scope of life it's very hard to even measure the damage in any real terms,but it saddens the fuckery out of me that certain people decide that they do not like themselves,their situation,& their state of mind,& ultimately it becomes a very very deep and personal decision that one makes-usually alone,and in heavy inner turmoil.I visited Louise in hospital a few months back & we talked,and enjoyed each others company until the nurse came out to the courtyard & gave me the boot,(this was the first time we'd ever actually met),and our letter correspondance continued through the months of this year,& y'know-most people who were either writing to Louise or in touch with her face to face could *tell* that all was not healthy & that the future outcome was just a matter of time,but i mean how can you *change* someone's most deepest,most personal thoughts without feeling like you are intruding on anothers life?. Suicide-as the ultimate form of escape has-and will exist for all time -just as one life begins to flower,another somewhere will wither out.I feel very sad that Louise took the path she did & those feelings will always remain,but if it means a relief of pain & mass implosion,then maybe it *is* a necessary part of our species.You think of chronic epidemic areas of youth suicide such as the country town of Kyneton in Victoria & you just think .....man-what a fucking waste of so many young lives...,a lot of today's kids are very swiftly adding to a sad and sorry statistic sheet that becomes a very dark covering that envelopes us all at some point.Something else i find quite disturbing which may or may not be a tad 'squirmish' to some of you reading this is the rise and projected 'fall' of some of our finer 'friends' and local band members into some fucked out smack induced druggy hell,which not only swallows up vibrant life,but drags a pathetic trail in it's wake that makes for an awkward visual slide into shit street,not being surprised anymore that another person you and i know well or in passing has taken their leisure activities too far & created a shitty void,it's fucking sad as hell & something that is never addressed before it's too damn late y'know what i'm saying!. Watching strung out friends implode fucks with my head to the point where i sometimes feel like not dealing with this shit,but i just have a message that although does not wish to encroach on another's individual freedom's,i'd rather see friends 'Alive' & ploughing thru their daily shitstorm instead of being zombified fuck ups. If that's the full 'Rock'n'Roll' meal deal for some - then so it goes,but how many more of your close friends will die cold shitty deaths before your shit is spoken ?. Call me a rule wielding shitstick-i really couldn't give a shit about a verbal tag,it's just fucked up to see someone you respect & admire circle down the shithole,& that makes me both incredibly sad & incredibly angry-in no particular order y'know! And i guess that's quite enough uses and extensions of the word 'shit' in one paragraph so on it goes......... Well other things i'd like to tackle whilst i've got the space includes the status of the fanzine style project *'Book your own fuckin' life-Australian style'*. Firstly **-many many** thanks to all those who sent in their exhaustive listings,zillions of months have passed since the time it was due & lot's of shit has passed under the bridge since,but basically it's at a loose end as far as the content goes,with some folk telling us that certain listings were 'suspect'-in as far as the people were A-Holes etc...-which mainly boiled down to the fact that there was SO many 'food' related listings that it was looking like a 'Cheap Eats' guide rather than a Punk Rock resource book,& the main organisational players were/are scattered across 3 states & have been unavailable/or too busy doing other shit (as well as holding down day job's etc) to really concentrate any efforts into it,so a bit of careful screening,& a lot of 'Update' work is needed to pull this thing into shape,so if anyone has any contributing ideas...let's hear em'!. Another project i'm currently helping out with that holds my interest ten fold is a compilation LP of mid-80's Melb Punk material from **Civil Dissident** that is being issued on a label out of San Francisco in 96'.This band is THE reason why i got myself deeply entrenched in the Punk Rock life thing & their blazing thought provoking Hardcore still kills shit dead to this day,& the fact that i'm still closely in touch with almost every member of that band eleven years down the track just stands to cement my attitude to their music .Watch for it soon huh!

Well thanks a bootful for checking out this new issue,& we hope you extracted something of interest from it's pages.If anyone is interested,this whole fanzine is still very much a 'Cut and Paste' affair,with a lot of the text obviously tapped out thru modern technology,but not a single page fully designed via the computer.Example being any black border you see (page 10 & 96 for instance) has been ruled up & colored in by hand using a trusty 'Pilot Fineliner' pen.....the pages of record reviews have been pasted in individually by the column,& lot's of the text is actually 'broken down' into segments that have been shoddily matched together to create the 'illusion' that it all fits together jus' swell. No fancy programs were used,just a multiple fonts package in Windows 3.1 & that's about it! All the photo's have been 'bromided' to bring them up as sharp as possible to cater to the offset printers & the whole job (25,000 sheets of paper) & various related costs made this issue clock in at around $3,500.00. Advertising was necessary,but obviously falls eons short of being anywhere near the above figure,& we recommend if you're thinking about printing your fanzine-to give **Art Offset** a try-as well as **Pulp 'n' Pigment** & see what's best for you. Thanks to all those lovely people that have helped & shown an interest either thru the post or verbally & we leave you with a groovy picture of my mum **Rae** in the sexy sixties -fronting the hot combo the **Skifflettes** (She's the spunky one second from the left) Dig that tea chest bass baby!! See you next time when number **eight** rolls around sometime soon! (which just might be **before** the year 2000 !) *Cheers* ....***Scott!*** xo.

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SKIFFLETTES

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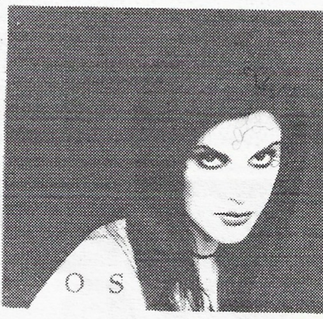
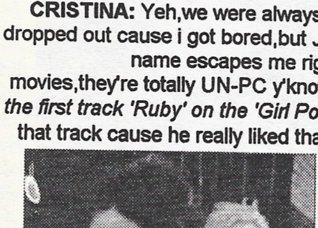
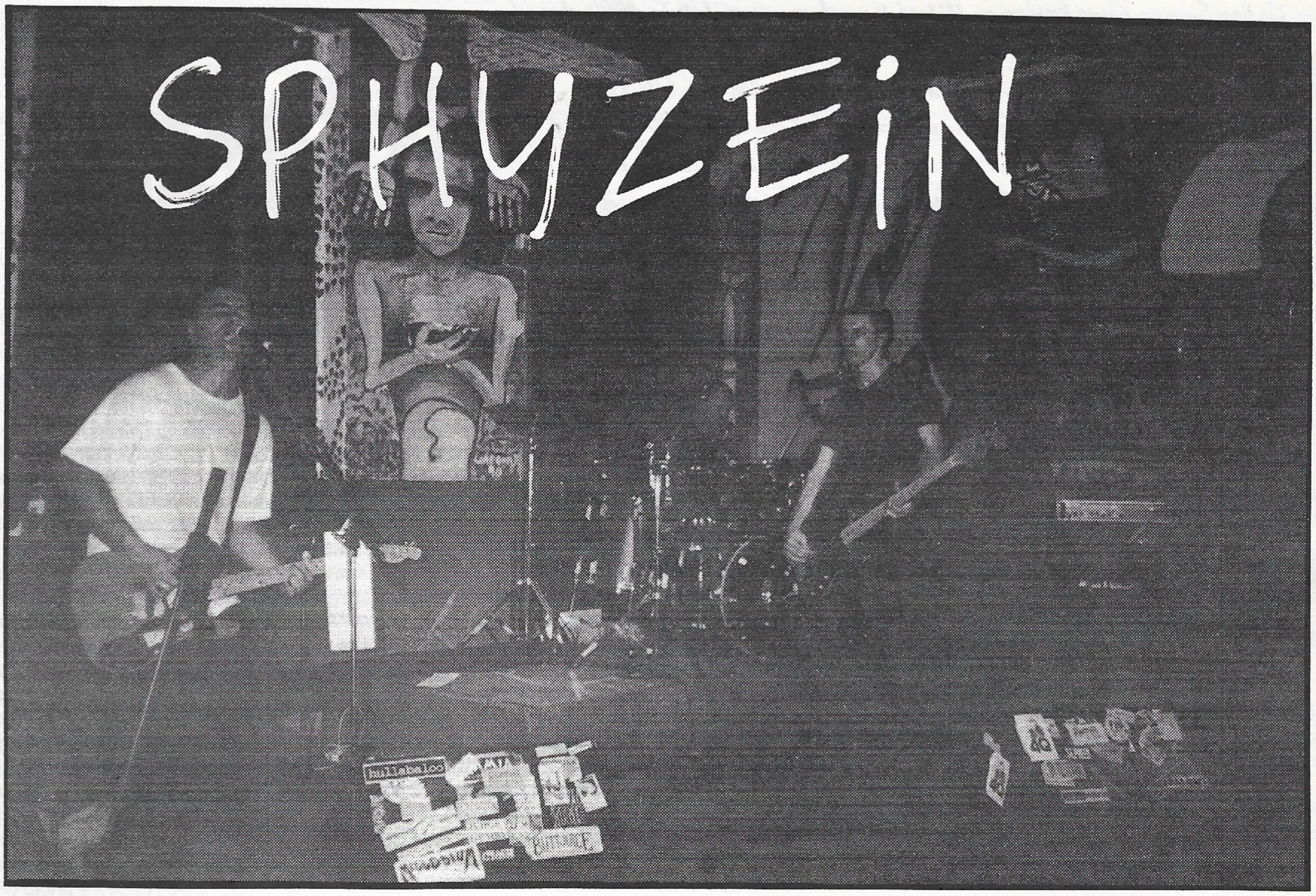
BOSS HOG

When the Jon Spencer Blues Explosion blitzed through our town late in 1994,along for the ride was Jon's wife Cristina Martinez -who has been at the helm of Boss Hog with Jon and a few other members since their inception in the very late 80's. Being the fanzine hounds that we are,Myself and mega Boss Hog fan & buddy Bevan managed to conduct the below interview in the front bar of the Punters Club Hotel,on the nite when the Blues Explosion would totally lift the roof off the place,with their very memorable & wild gig with Kim Salmon and the Surrealists and the Dirty Three in tow.Cristina was more than happy to chat with us,and although a tad dated,this just so happens to coincide with their hot new Geffen released self-titled LP,which we urge you to track down at all costs !!! We begin with Cristina giving us a short overview of the band..................

BOSS HOG started in about 1989 and it was after i was kicked out of **PUSSY GALORE**,i used to be in Pussy Galore with Jon & he kicked me out cause i was a rebel,and so i started my own band where it could be on my own terms....y'know..i like Jon a lot....that's why i married him,so i like being with him and i also appreciate him as a musician so i wanted him in my band.....and we started out as an 'all star' band with just a bunch of friends who were in other bands,and only recently has it become a solidified band.The only member currently in another band is Jon.....the current line-up is **HOLLIS QUEENS**- she's a woman...she's a drummer.....& **JENS JURGENSEN**....he is the bass player & Jon and i...Jens was in **LOUDSPEAKER**,but both Jens and Hollis haven't been in other bands besides Loudspeaker. **RH:** *So they both played on the 'Girl Positive' ep ?* **CRISTINA:** Yes...the line-up of the 'Girl Positive' ep is the current line-up and i'm very happy about it because it took a long time to get to the point of where it was a band,before it was just like a project and i was the only member really driving the whole thing & right now i feel like all of us are equal parts of a very great band...i'm very happy with the current line-up! **RH:** *So how often do you get to play out in New York and around then ?* **CRISTINA:** Well the only thing that keeps us from playing constantly is that Jon is in the **BLUES EXPLOSION** so we try and divide the time between the two bands,so when the Blues Explosion is touring and recording that's when **BOSS HOG** is functioning. Right before we came to Australia we went on a week tour to work out our new material cause we're gonna record a record and we're in the process of writing & recording. **RH:** *Where abouts did you tour ?* **CRISTINA:** We toured the Eastcoast of the united states for a week...it was very brief,it was very fun & really great,we're just working on our new material. So this was supposed to be a **BOSS HOG** recording month,but then Jon was offered the **BECK** tour so i said it was ok for him to go on the Beck tour as long as i get to go & that's why i'm here ! **RH:** *So what do you think of it down here so far then ?* **CRISTINA:** I love Australia! It's really great..we were thinking that this is ranking right up there on foreign countries because y'know...here everyone's very nice & the language is basically the same. **RH:** *A bit cold though !* **CRISTINA:** Oh no..it's mid summer over there so it's very hot and humid in NYC so this is my favorite kind of weather,so i really like it ....and everyone has really cool cars down here!....but the only thing is - you drive on the wrong side of the street !...But not only that- people *walk* on the wrong side of the sidewalk too ! **RH:** *I was gonna ask you about the photograph that appears on the back of the 'Action Box' double 7"* **CRISTINA:** Wow!-no-one's ever asked me about that! **RH:** *Was that taken out of one of the 'Dark Bros' movies ?* **CRISTINA:** No...it's a photo of me! **RH:** *Yeh ? -doing what exactly ?.....there's a lot of kinda black muck in there or something !* **CRISTINA:** Um...i'm not sure if i should tell you! **RH:** *It's ok if you don't want to !* **CRISTINA:** I think it's good that people can't really.........it's a very small fragment of a big picture of me and um....if you think about it......you'll figure it out! **RH:** *We'll leave that one to our readers imagination ! ....And maybe on a slightly more serious note i was gonna ask you if you knew Charlie Ondras really well and what the story was there,like i've been a really big fan of the* ***UNSANE*** *for years...buying their singles....& it wasn't until i bought the CD collection of the singles that it had his obituary dates in it.......* **CRISTINA:** Yes... Charlie was in **BOSS HOG**,and he was one of the original members with Jon and i and he was probably our best friend...so um i knew him very well and he died...it was very devastating and took us a long time to get over it & it was unfortunate...y'know i was very angry over it for awhile and now y'know...it was just another stupid drug overdose.......your initial reaction is to be like angry and then it was more like i was angry at the person he was with,and then i was angry at him,cause y'know...i thought he was a smart guy,i thought he was better than that and i just think it's a stupid way to die and i hate drugs and i don't think people should die that way... **RH:** *I was gonna ask you about the lyrics in the song 'Black Throat' and ask if you had any hand in writing them ?* **CRISTINA:** No-that's a cover-the Dark Bros have a movie called 'Black Throat' - and i'm a big fan of pornography,i'm not so much anymore,but i was there for a couple of years,i watched a lot of pornography....and we had this trailer of this song and we just loved it cause it was such a stupid song and we had nothing to do with such brilliant lyricism. But that's a very cool song cause everyone took one chorus in that,i sang in one,Bob Bert (Sonic Youth,Pussy Galore,Bewitched,Chrome Cranks etc..) sang a chorus,Foetus -from Melbourne - Jim Thirlwell sang a chorus ...y'know when i came here i asked him - like he's a very good friend of mine & he's one of the only people i know who's from Melbourne and i asked him what to do here and he's like 'I hate Melbourne!'....he's totally down on Melbourne!...Anyway he sang a chorus and Charlie Ondras sang a chorus. **RH:** *We just wondered if there was any tie-in to that song and the Black Throat track the* ***CHEMICAL PEOPLE*** *did. Like it's not the same song,but the same approach and topic & i used to have a T-Shirt of theirs and it said 'Chemical People'-Dark Bros...'Purveyors of fine filth' !!* **CRISTINA:** Yeh,we were always hoping to hook up with those guys,but the best we ever got was Jon and i were both in the **GIBSON BROS** for awhile,but i dropped out cause i got bored,but Jon went on another tour with them and when they in L.A.-that guy-the black guy who's in all those Dark Bros movies whose name escapes me right now-he got up on stage with them and sang a song,but we never got to meet the Dark Bros. But they're some fine porno movies,they're totally UN-PC y'know-they're really offensive...really great. **RH:** *With your association with* ***FOETUS****,it seems to have a musical influence on the first track 'Ruby' on the 'Girl Positive' ep !* **CRISTINA:** No -but it's funny you say that,cause he puts out compilation CD's of bands and he asked me for that track cause he really liked that track,so that's the only similarities that i can see.....it's very well produced...very over the top -we spent a lot of time mixing that and getting a very sharp sound to it and that's his style y'know. **RH:** *Yeh it's a very impressive track,maybe like the brass or the Jazz side of it sort of reminded me of some of the work he's done!* **CRISTINA:** Thank you!-i'm very proud of that track. **RH:** *So tell us what you get up to in New York in late 94'-what happens over there for you ?* **CRISTINA:** Well i would say this is the best year for me ever because i finally got to the point where i could quit my job,so NY becomes a hell of a lot better when you don't have to work there! **RH:** *And what were you doing previous to that ?* **CRISTINA:** I worked in publishing...for magazines...i did desktop publishing. **RH:** *Wasn't it for a glamour magazine ?* **CRISTINA:** I worked for 'Allure'...i used to work for 'Rolling Stone'. **RH:** *What did you do for Rolling Stone ?* **CRISTINA:** Same thing...i was the manager of the computers,so i did desktop publishing-making all the pages camera ready on the Mac. It was very satisfying,it's like instant gratification,it's like a monthly,so you see what you've done straight away...music takes a lot longer,but it's more gratifying because it's actually *my* product.....when i worked for those magazines i had nothing to do with the editorial content. **RH:** *So you're no longer with 'Allure'...so what do you do with your days ?* **CRISTINA:** Well i just quit before i came down here,so i had one day when i ordinairily would of worked and i went crazy that day...it's like...what do i do now ?....i did a lot of laundry!!...i think i've just got to spend a lot more time doing the band. **RH:** *Can you tell us a bit about the new recordings you've done ?* **CRISTINA:** After the week tour we just did we went in and recorded some basic tracks for our new songs- we have about 12 new songs and i don't think we're very happy with the recording - cause they were 8 track and i think we were all really tired after the tour,and i had to go into hospital at the end of the tour - so i'm not feeling too well,but we're in the process of working out the quirks and listening to the tapes and writing lyrics,hopefully by the middle of next year we'll have a new LP out...we'll be doing a tour to support it & we'd love to come to Australia !!







SPHYZEIN (say 'Svyzin') - **AT THE ARTHOUSE 28/8/95**

PHOTO: SIMONE.

PHOTO: RICHIE RAMONE

FUGAZI - UK/EURO TOUR MID 1995 ON THE SAME BILL AS THE MEANIES

PERSECUTION

PERSECUTION are a six piece out of Sydney who churn out some pretty full on dual throated,keyboard laden music that ranges from Melodic doom to Hardcore to Death Metal & everything in between!!. They have a brand new debut CD out now (oct 95') on their own label 'Underclass Records'. It's called **'Thick face black heart'** & is something you should definitly track down before Santa comes around. The current line-up inc: Adam-Guitar,Tom-Bass,Dave-Keyboards,Jody-Raw Throat,Rod-Sore Throat,and Mr X on the stool. The below interview was done with vocalist **ROD** by my good pal (who i always seem to let down) & longtime RH supporter **Nik Tischler**. *Huge* thanks to Nik for his considerable patience & interest. If you feel like getting in touch with the band-their address is: P.O. Box 134 Epping,NSW,2044 -Aussie.

RH : Who's in the present lineup?

Rod : Dave (bass), Adam (guitar), Jody (keyboards/samples). We recently asked Scott, who's been our drummer since the band began, to leave. We're trying out another drummer we know at the moment , hopefully it'll work out and you'll see a different band when we start playing again.

RH : What was the thought behind adding keyboards?

Rod : We'd been looking for awhile for a keyboardist. We wanted something different from having a second guitarist, and so we thought we might go for keyboards.We really wanted another option of getting different sounds in. Jody was a friend of ours who got a keyboard and was into the idea of joining the band. At the moment Dave writes the keyboard parts as Jody has really just started playing.I don't know what direction it is going to go, with the samples some of it will be dialogue from movies, and also different sounds.

RH : Do you guys use movies as a means of lyrical inspiration?

Rod : Not really, the only thing we've used movies for so far is to take samples from which we're just playing tapes until we get the sampler happening, such as 'Henry the 5th' quote in our song 'Beseiged'.

RH : Are you going to start wearing loinclothes?

Rod : (laughing) Nah, not just yet, but Dave likes 'Henry the 5th | so much I wouldn't be surprised if he did!

RH : So is the songwritng a democratic process?

Rod : Sort of, ususally Adam comes up with some riffs, Dave does too sometimes. We all have a say in the arrangements. Me or Dave write the lyrics.

RH : Can you tell us about the compilations you've appeared on and plans for future releases?

Rod : Firstly, we were on the 'Metalfest' CD in '92......which, I don't know what it did in terms of exposure. We also did a track on the Roadrunner compilation 'Redrum', which came off our 'Encapsulated' demo. Then another track off that demo was on the Shock 'Come to Daddy' comp. Also, we did the 'Circlestorm' compilation single on No Deal Records with Toe to Toe, Savage Cabbage, Minute Minder and Subversion. We have just done some new recording which is going to be used as a demo. We plan to do some stuff with Black Hole Records, Radio Skid Row, Warhead Records, and our own compilation that me , Dave and Jody are putting together called 'Worst Case Scenario'. So every area is covered! It looks like every song off our 'Beseiged' demo is going to end up on a compilation. Originally we were going to put that recording out on Black Hole as a CD ep but we decided we'd rather record again with our new line-up, and put out the best thing possible as our first CD.

RH : Do you think there is any contradiction between you extreme, distorted singing style and lyrical matter?

Rod : There is a bit of a contradiction if you haven't got a lyric sheet to follow along with. So maybe it defeats the purpose. But at the same time I am not trying to push anything so it doesn't really worry me. I really like that style of singing, if you can call it that! With some of the newer songs I'd like to try mixing it up a bit more and throw in some clearer, more hardcore style vocals. With Terrible Virtue I 'sing' in a more understandable style alot of the time which is good, it gives me a bit of a change. With the contradiction thing , I don't think it's so much for me that you can't understand the lyrics, more that it's so hard to express much feeling with gruff or extreme vocals. It's not impossible, just harder and more limited, but that's what you compromise to get that sound.

RH : To the untrained ear, is it a case of those ultra-gruff vocals sounding something like an old Hoover vacuum cleaner of overdrive?

Rod : (laughs) Yeah, but if you are into it you can pick different styles of vocals. I just like the power of it . I remember when I first heard Extreme Noise Terror in '87, I couldn't understand a word, but nowadays, especially compared to stuff like Suffocation, it sounds totally clear to me, that record. It's an acquired taste.

RH : Sounds to me like a stomach thing?

Rod : Yeah it is, to an extent to do deep growls you need to use it. It's not like you can get growling lessons or something, it's just something you do for years and work out the best way to do it without ripping your throat out!

RH : What are your thoughts on th renewed interest in bands like Venom and Discharge?

Rod : I don't know, maybe people are getting bored and looking back at the roots of this kind of extreme music. Some of the newer bands are blatantly ripping off Discharge which is really not that innovative. Alot of bands ar claiming to be influenced by Venom, Bathory and Hellhammer, I think this might be because bands don't want to be tied down to saying they are influenced by their peers, and therefore tagged a copyists.

RH : Do you think that after about 10 - 14 years of this kind of music that there has been a landmark recording?

Rod : It'd be impossible for me to pin things down to just one 'landmark' recording. I'd say that in regards to extreme metal earlier records by bands like Bathory, Venom,Possessed, Hellhammer, Celtic Frost, Discharge, Carcass, Napalm Death, Repulsion, Death and Mordid Angel have all been very influential.

RH : Is there something characteristic about Northern European bands? It seems that, that part of the world has always produced very harsh and distinctive music. Do you thing geography might have anything to do with the sounds, or is it maybe a cultural thing?

Rod : Maybe some areas of Northern Europe are more isolated and so that may lead to bands coming out with more origingal, less obviously influenced stuff compared to the rest of the world.Also, if you've got alot of bands concentrated in one area they may end up influencing each other so that a common sound emerges. It could be that it's so cold and depressing there that the bands can't help but come up with harsh, brutal music!

RH : What about the question of censorship in Death Metal?

Rod : It's a tricky question. Even if I don't agree with a band I still feel they have a right to express their opinion. Hopefully people who buy the records or go to see the band will make the decision for themselves whether to support or condone that sort of thing. I mean if you are not racist and you know of a band that is racist you shouldn't buy their record. If you do buy their record you are supporting them. If no-one bought their records or went to see them, these bands probably wouldn't exist. On the other hand some bands are just going all out to be the sickest, most perverted, most satanic, most extreme, just for shock value or to get attention, or just cause that's what they're into. Unfortunately the sort of people who are in the position of making decisions about whether a record should be censored or banned altogether etc. are just average people with conservative values who don't underastand where the bands are coming from. If they spoke to the people who buy the records they'd see that most of them don't take it all too seriously, I mean how could you take the lyrics and artwork of bands like Cannibal Corpse, Pugent Stench, BloodDuster etc. . seriously? You'd have to be pretty stupid or extremely impressionable! Why should these people judge for yu and me what is acceptable and what is not? It's real simple to me - if you don't like something didn't buy it, don't support it!

RH : Do you think the threatricality of some of the image undermines the music?

Rod : Yeah, some of the people with all the make-up look like they should be at Sanctuary (a notorious Sydney Goth nitespot - RH). It's hard to take it seriously. Some of the bands obviously take it seriously, but then it becomes a kind of uniform. To be realistic, every band has some type of image or non-image.

RH : What about the merchandising aspect of some Death Metal?

Rod : It can get pretty fullblown. Some bands seems to be milking their audience for all they can get. Then again, alot of t-shirts become really expensive because of import charges and things that are outside of a bands control.

RH : What about the return to phantasmagorical imagery of certain Death Metal, do you think this might be reaction to the 'political correctness' of bands like Metallica/Pantera/Anthrax etc? I guess why don't Persecution sing about demons, wizards and black magic?

Rod : Our style has been based more in reality. I just have never been inspired to write about that kind of thing. I have always been inspired about things that have happened to me, whether it's been political or personal. It could be a reaction in some cases, or simply just bands aping the sort of lyrics their favorite bands write.

Persecution Cont....

RH : Do you think that some bands are drawn into writing fantasy inspired lyrics because they feel so alienated from reality?

Rod : Possibly, yeah. But maybe they are also just lost for something to write about. Or maybe that is just what they are into.

RH : Which Australian bands do you really like and feel are doing something original in their genre of music?

Rod : I like alot of bands in heaps of different styles, though not all the bands I like are totally original.There's alot of bands I like just because they do what they do well, even if they're not the most original. If I had to pick the most innovative bands around I'd say - Damaged, who are really pushing the boundaries of extreme music. Also The Mark of Cain have really got their own sound, same thing with KMPD,Alchemist, Christbait, BeanFlipper, Mass Appeal, Crotchrot, Public Hanging, Cruciform, Hateman, Infected, and there's probably more I've forgotten. Lucky you didn't ask me to list all my favorite Australian bands and not just the most original ones otherwise we'd be here all day! I reckon Australia has heaps of good bands, it's fucked how people are always looking up to everything from overseas, instead of checking out what's reight in front of them - I'm talking about audiences and the whole music 'industry'.

RH : What are you thoughts on th confusing phenomenon of 'selling out'? Also, do you think the presence and influence of major labels is a good thing fo rhtis type of music?

Rod : For me selling out is when a band compromises or tones things down once they sign to a major or in order to get a deal with a major. Also when a band dismisses their roots like 'we're not a punk band, never were' or 'we're not a death metal band, we're heavy metal now', like Carcass and others have done. On one hand major labels can be good in that it means the music industry is taking the extreme music seriously, though probably only 'cause they thing they can make some cash from it. It also means wider distribution and better publicity for the bands, so as more extreme bands get bigger the popularity of this sort of music can increase and that might help everyone, even scum like us at the bottom! On the other hand I resent the fact that major labels have taken no interest in extreme metal until relatively recently, then as soon as bands like Carcass, Morbid Angel and Cathederal get big they sign them up. Just as a band starts getting big they leave the independent label that gave them a break and built them up and understood them! Unfortunately it seems that once majors start picking up on a type of music and start signing bands, as the masses get into it, it can't help but get diluted, any message or attitude is lost, like what happened with the whole Nirvana thing. You end up with all these idiots getting into it who only pick up on the superficial things.

RH : So would Persecution sign with one of these companies?

Rod : We'd be very wary but we would at least consider it, we're not Crass of something. They'd have to be able to offer us something that an independent couldn't. We'd have to feel that they understood what we're about and weren't out to exploit us.

RH : From that perspective, would the chance to spend significant time recording in a good studio, a clear understanding from the label and having extensive distribution be the key to such a decision?

Rod : Yeah, they'd be the main things. Having access to the resources which can give you better recordings. It would be good to do the things you would lke to try in the studio which you can't do when you are restricted by money. We aren't going to sell millions of records, it is just the satisfaction for yourself of making music. Also, you can have the best band in the world but if no one had access to it, then you are kind of wasteing the band. We'd have to be sure too that we were going to have alot of control and say in things, so that, for example, we didn't end up getting marketed in a tacky way or something, or have the same songs sold in a hundred different formats, like Sepultra's label seem to be doing.

RH : Is it a way of keeping the music, in a sense, 'underground' by making the music so extreme? I mean, to really understand and appreciate the complexity you need to pay alot of attention to what is going on?

Rod : Yeah, I suppose. It is not an easy thing to be into. You've got to be into it. It is not accessible in alot of ways, especially the vocals in this sort of music.

RH : What part of the world, and which bands would you most like to tour with?

Rod : Probably, Europe. There seems to be a healthy scene and bands get treated well. Band-wise, Napalm Death would be cool to tour with as they seen to be down to earth, and al respect them. There are heaps of bands I like and would want to tour with. I suppose the bigger ones like Obituary, Entombed etc, because you'd get to play to good crowds.... Brutal Truth or Fear Factory, Brujeria, same thing sort of! On the other hand, some bands different to us like Prong, Neurosis, Pit Shifter or Treponem Pal would be really cool to play with too.

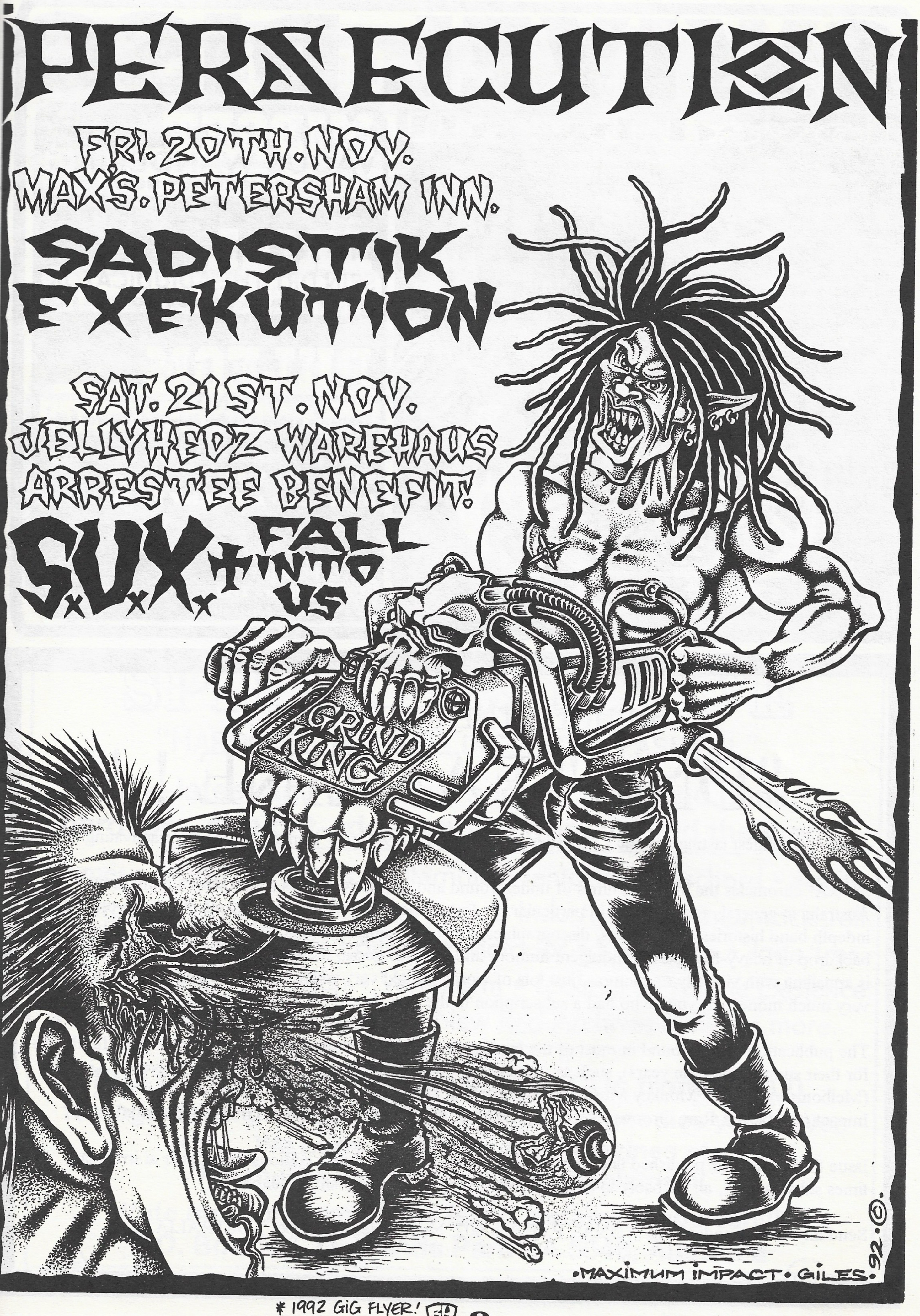
RH : Any plans Europe and future - wise?

Rod : Not so much really. We have traded some tapes with Osmose and written to a few fanzines, done some interviews, sent some demos off. I guess we have concentrated more on the local scene. We plan to get around Australia again with the new line up. We're going up to Brisbane again in early October (94), hopefully it'll be better than last time which was a fuckin' disaster, though it was a good holiday! We've got a show or 2 with Damaged and the Fireballs, plus some shows with Hateman, Public Hanging and maybe Misery. Hopefully we'll get back to Melbourne again in November, that'll be our fourth time, it's pretty amazing for us we've made it there that many times. Once the CD comes out it'll be good to get back to Adelaide and Perth, we actually went to Perth about 3 years ago, our first and furthest tour, it seems pretty funny we did it now! We haven't been to Tasmania yet, that'd be alright, Jody could catch up with some of his inbred 'friends' down there. It'd be good to get around to some of the smaller towns too, sometimes they can go off more than the gigs in the major cities. We should have the 'Beseiged' demo our around October, then workd domination plan 9 will some into action.

RH :Finally, do any of you guys ever sneak off after rehersal and listen to The Beatles or Jellyfish secretly?

Rod : (much laughter) Nah, I've never really been a Beatles fan!! I don't know what our major embarrassment would be! (RH : !?!) I don't like anything too tacky or syrupy. Scott kept putting on Snoop Doggy Dog last time we went to Melbourne and Adelaide, we all like hardcore rap, but that was a bit too much! So we kicked him out! Dave's a closet Bronski Beat fan and Adam really gets into Air Supply, they're a major influence on his guitar playing, though he just won't admit it!Jody's pretty big on Barney Rubble and the Bootboys too!?

PHOTO: IAN SHARP



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"DNA" FANZINE ! !

Australia's longest lasting fanzine - 88 issues in the period 1979-1992 - is in the throes of re-activating.

"DNA" chronicles the lives and times of underground and alternative bands (often with a punk slant) from Australia in general, and Adelaide in particular. Its forte is heavily detailed descriptions of 'goings-on" via indepth band histories, family trees, discographies, lists of all songs and gigs ever played, and so. This has a backdrop of heavy-handed self indulgent humour and dubious gossip masquerading as news. The layout is appalling with virtually no pictures, just lots of words printed very small, so you get lots of reading for not very much money. Anyone who had a subscription in the past should get in touch again.

The publication can be found in most of the leading "indie" music shops around the country (greatful thanks for their support over the years), such as : Phantom + Waterfront (Sydney), Au Go Go, Polyester, Greville (Melbourne), Dada + Monkey Music (Perth), Rocking Horse, Kent, Music Memorabilia (Brisbane), Impact (Canberra), Rare Groove (Hobart), Verandah, Big Star, Thrash Grind Grunge (Adelaide).

Issue 89 is due to be published late May or early June 1995, and future editions will appear at irregular times subsequently, all probably to be sold at $1. All back issues are still available.

Send any correspondence to : "DNA", P.O. Box 602, North Adelaide, 5006, AUSTRALIA.

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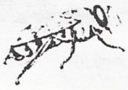
WRONG BODY

WRONG BODY -Central Club Hotel Richmond -26th May 1994.

Photo: Scott.



Local four piece WRONG BODY have been blasting out the goods for a couple of years now & have nailed down a pretty strong sound of late that comes across as a rabid blend of power guitar & sonic social decay.They've recently issued their own 7" single entitled 'A bullet in the right place can change the whole world' -It's 4 good songs,very DIY (only 300 made),& is well worth your attention. Look for something Digital from the fella's late 95' or early in 1996........

BASS : Nobody
DRUMS : Somebody
GUITAR : Anybody
VOCALS : Everybody

RH: *OK,so were any of you blokes involved with any other bands previous to WRONGBODY ?*

STEVE: Not really,there was myself,Scott the Bass player & Paul the Guitarist,we played in a band when we were at school,then when school finished we tried to keep it together but lost our singer & then i joined up with another band....sort of Funk fusion type stuff,& then Paul hooked up with Pat & their drummer left & i came back onto the scene...and that was about a year..maybe eighteen months ago!

PAT: Yeh,we've had two drummers before Steve-but they were both shit.

RH: *It seems like in the last six months or so you've been playing heaps and really getting stuck into things.....why's that ?*

PAT: We're a bit more organised and we've got much stronger songs now.

STEVE: And if you play a few good shows and play to a bigger audience you get your name around and a lot more bands are keen to play with you as support y'know,and to get gigs together...like tonite-no-one's really headlining..and mostly because of Pat's brother who has taken on the serious managerial role!

RH: *And what about recordings...you've done the stuff which became the first demo tape and some brand new stuff ?*

PAT: Yeh...for a CD. **STEVE:** Except,we did some recordings for an Arthouse compilation,but whether or not it actually gets off the ground....it still seems to be on the back shelf somewhere. **RH:** *How did you find recording for the CD which is coming out ?*

PAT: It came out well. **STEVE:** Yeh,the actual recording of it came out well,it's just all the shit we had to go through with the studio where we did it...they really screwed us around a fair bit. **PAT:** The engineer pulled out !

STEVE: Yeh,we did it down at Platinum Studio's and they had this deal going where one of their studio's was empty and they were trying to drum up business, so we had the engineer in the package deal and before we recorded it he went freelance and he was charging a lot more....& he wasn't really into the music, that's what he claimed anyway. **PAT:** He didn't really tell us why he bailed out,he just sort of pulled out and avoided us.

STEVE: We wanted to do a lot,like we had 15 or 16 tracks we wanted to mix down in a day and no-one was really keen to do it,but we eventually got someone

PAT: Yeh he was an allrite bloke,except he lost a song when he was fuckin' puttin' it on the DAT!

STEVE: Yeh we were mastering on the DAT a couple of weeks ago and were trying to find this song...fast forwarding & rewinding..and it wasn't there!

PAT: So we stuck it on from a normal audio tape...but it still sounds allrite y'know.

RH: *Can you tell us a bit about some of your songs and the topics covered ?*

PAT: Yeh well a lot of the early ones were 'hate' songs...usually about people that i hated.... **RH:** *And still hate ?*

PAT: Well...about a lot of cool people that i just happened to hate at that point in time y'know....it's easier to write about somebody or something that you hated.....then a few others are just 'Social Awareness' one's...y'know...love thy neighbour and all that sort of shit. The lyrics will be on the CD so you can read them there....A lot of them are pretty hateful...but some of them have positive messages as well....if that makes sense.

STEVE: Positive hatred ! **PAT:** Yeh...these guys write the music and then i just listen to it to put words to it.Sometimes i write the words first,then when they have a song we just chop and change it. **RH:** *And how are you finding playing shows in Melbourne at the moment ?*

PAT: It's a lot easier playing shows now than when we started. **STEVE:** We just played our 50th show last week.

PAT: We know a lot of the bands now so we just play gigs with them,plus a few of the pubs know us...like the Arthouse-you can always get gigs with them,they're pretty cool,nice people-probably one of the best pubs around. **RH:** *So you've met heaps of people as a result of having the band?*

PAT: Yeh heaps!-we've hardly met any arseholes,mostly just good people who book the bands,pubs & stuff-it's really good,there's heaps of people involved.

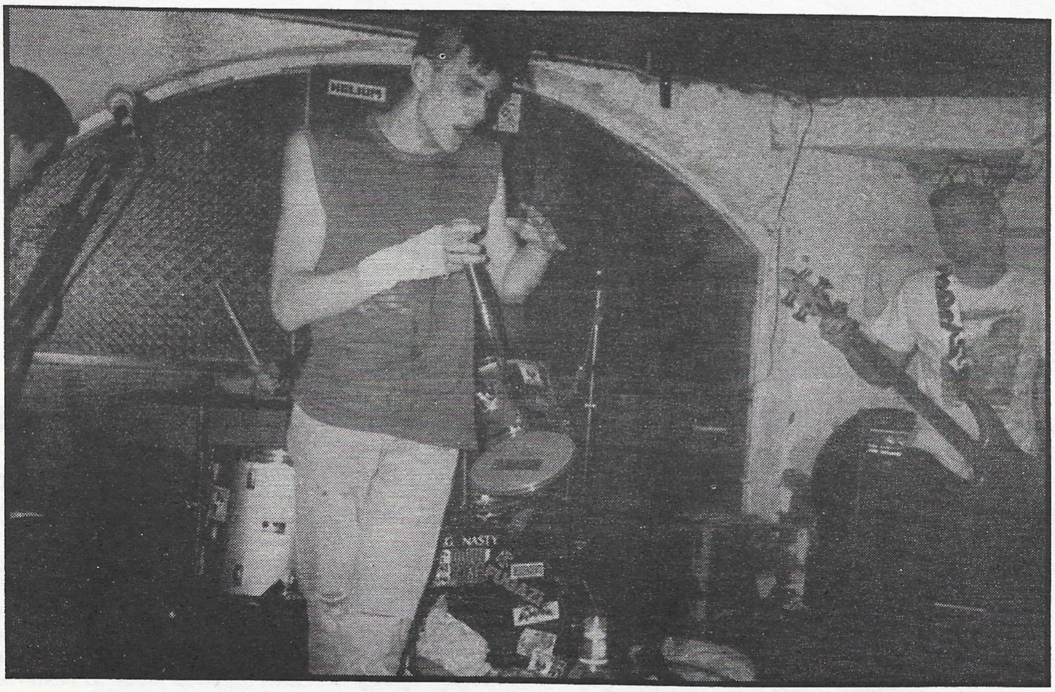
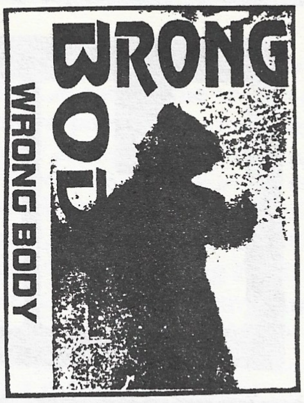
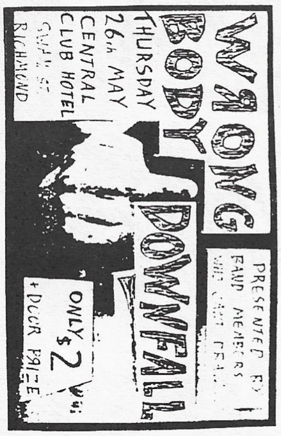


PHOTO: JOSH BROWN.





♣ **A late 95' footnote to this interview is that the WRONG BODY blokes will have a new 7" vinyl single out on a label out of San Francisco called the 'Lucky garage recording company'. So watch out for that in the next few months & catch them live some day soon.**

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HELMET

PHOTO-NIK T.

The following interview was conducted with **HELMET** *Bassist HENRY BOGDAN and newish Second Guitarist ROB ECHEVERRIA. The other members of* **HELMET** *are JOHN STANIER-who kicks up a mean drum storm,and Vocalist/Guitarist PAGE HAMILTON. Present were :Nik Tischler,Myself,and Simone. This took place at Festering Hall,as the BEASTIE BOYS were jumpin' all over the joint Many thanks to Nik for putting up with my total abscence of interview skills & thanks to Rob and Henry for taking the time to talk some shit with us.It's appreciated muchly!*

RH: *Rob,where abouts are you from originally ?*

ROB: **Queens,New York.**

RH: *And you were previously in REST IN PIECES !*

ROB: **Yeh,REST IN PIECES,and STRAIGHT AHEAD.**

RH: *So what happened to that scene,like it seems like in the mid to late eighties there were all these Hardcore bands...Agnostic Front,Crumbsuckers,etc*

ROB: **They all pretty much turned metal ! I guess when SLAYER and ANTHRAX started getting big they all turned to this metal thing,then REST IN PIECES broke up & i basically split cause there wasn't anything really good coming out of NY,so for me that whole scene really died,like a few bands tried to keep it going,like SICK OF IT ALL,SHEER TERROR......there was some good bands,but it's just not my cup of tea anymore !**

RH: *Was it a violent scene ?*

ROB: **That's the reason why it all pretty much stopped yeh,cause too many people were bringing guns to CBGB's,& there was this fight at a Sunday Matinee show & this kid dropped his gun & y'know it had pretty much had it by then & all the H/C matinee's were over,which was like THE H/C scene-every Sunday at 3 o'clock and that was it,so after CBGB's no-one would hold H/C shows cause of the insurance & stuff like that & there was really nowhere to play & so people started going over & touring Europe,& it's pretty big over there cause of BIOHAZARD etc....**

RH: *So what's this place like for you to play ?*

ROB: **It's cool,....it's good to go back and forth,y'know-like we played in France & it was like 3-400 people & it was like really really cool,& coming out here and playing in front of a couple a' thousand is also great,but you have to balance the scales. I think i'd get tired of doing this all the time,y'know with the big barriers & security & all that stuff.....i don't go for that.**

RH: *So it's not detrimental to your sound playing in a larger venue ?*

ROB: **No,it's great-it's louder !**

RH: *Is it true you were the only band who blew up the P.A. at CBGB's ??*

HENRY: **Yes!....well no we didn't blow it up,some jerk stepped over a cord & unplugged the P.A. during one of our first early shows playing to the NY scene & we were rockin' & people were impressed cause they thought we blew it up cause we were so fuckin' loud,as we were pretty obnoxiously loud back then for some reason.**

RH: *Can you tell us about some of your early New York shows ?*

HENRY: **Well....our first show in NY was at a CBGB's audition nite,which was Sunday,Monday & that's where you'd get all the freaks!....and the band who went on before us was these two 50 year old cowboys & this 18 year old tie dye hippy conga player & it was the weirdest shit,& we went on after that !....and of course those two guys died! So you'd get a mix of this total shit schlocky rock,cause a lot of garbage plays at CB's also,& that's what's so cool about that club,cause it's supportive of music period,not just Punk Rock/H/C,so it's not like it's packed with great shows every nite. So we just started playing bottoms up at 8 0'clock in front of 12 people,then the next show is for 25,then 100 etc.....**

RH: *Is there any pressure on you at the moment to maintain your 'momentum'?-like are you slotted in to tour for the next two years or what ??*

HENRY: **Till June 1st 1995.**

RH: *How does that sit with you ?*

ROB: **Well you gotta do it-you have no choice...if you wanna sell records-y' gotta do it.**

HENRY: As you get bigger.......like this is our business now,this is how we support ourselves & pay our rent & we have to look to our future also,so it's constantly changing......what HELMET is.....& everytime we go out it gets a little different & we're lucky enough to still feel like we're getting more popular & reaching a bigger audience & that changes things.

RH: *What's the downside to all that then ?*

HENRY: Well,you just have no personal life,it does become 'work',like sometimes i feel like i'm punching in,& that's something we have to deal with & not say 'Fuck this-i hate this!' y'know,you don't get anything without working for it,you don't get anything for free.

RH: *What are some of the things you find you enjoy about being in the band ??* **HENRY:** Travelling !

ROB: Hanging out in Australia !. **HENRY:** You get to see the world,& get to meet people & make friends all over the world. **RH:** *Rob,what about the transition for you,from like working a postal job to touring all over the world ?*

ROB: I didn't really feel it. To me it felt like being in my old band again....i dunno- i think it just lived up to my expectations...so....

RH: *Henry-i wanted to ask you about your interest in country music & why??*

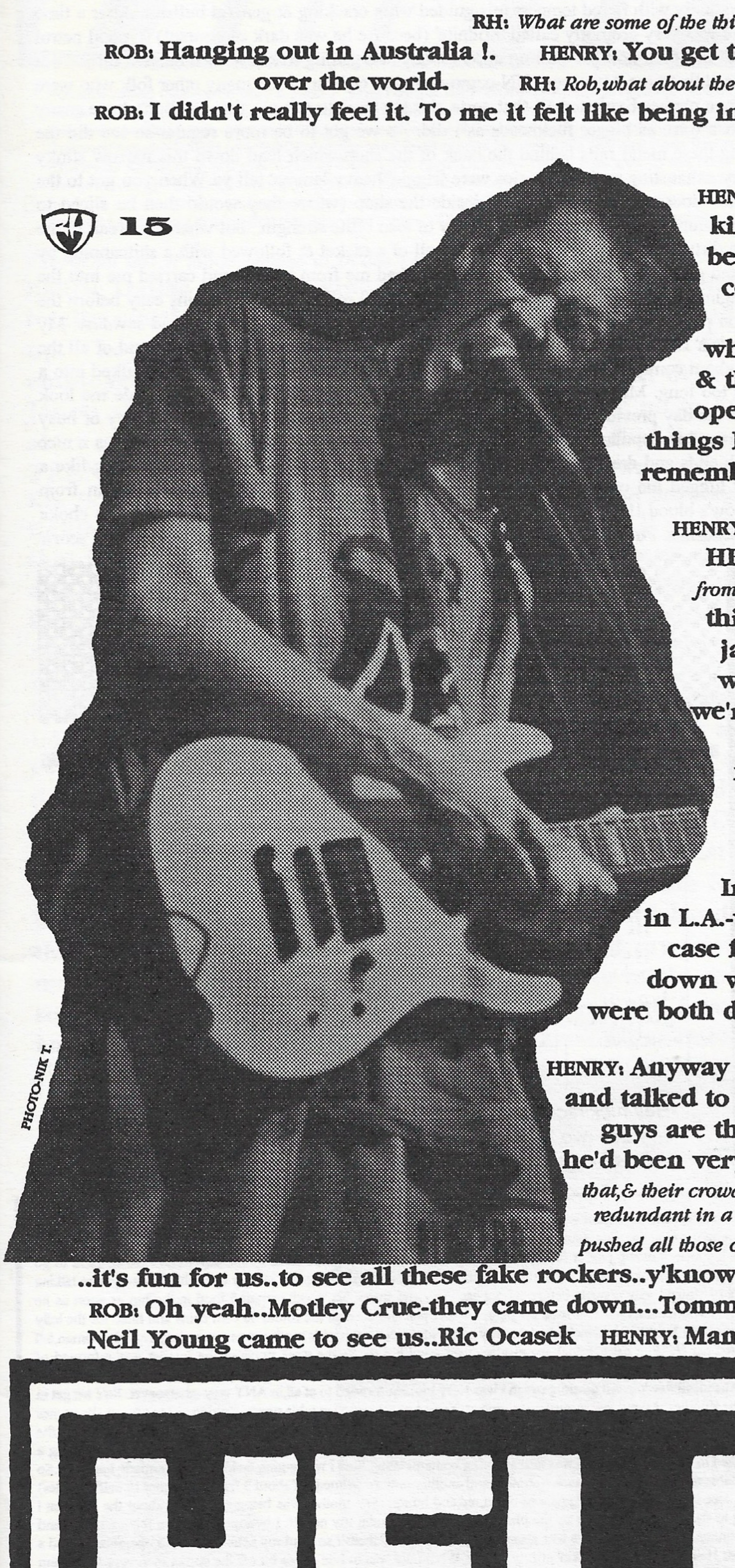
PHOTO-NIK T.

HENRY: I like it...i dunno-i've always liked country and folky kinda stuff-i played around with country music in Oregon before i moved to NYC-y'know Punk Rock playing country cover songs & stuff-so it's always been on the back of my mind.There's a band back in Portland,friends of mine who are sorta doing the same thing-for the last 5 yrs or so & they've actually gotten pretty good,so they no longer just open for Punk bands,they play moose lodges,weddings,and things like that.I must sit in with them when i get back,& try & remember how to play steel guitar & the banjo. **RH:** *Is that something you think you could ever incorporate into Helmet's sound?*

HENRY: No-that's just fun...that's what i do when i'm not doing HELMET. **RH:** *So do you think there's certain styles that will always be exempt from HELMET's music?* **HENRY:** There's a lot that we can't do-i don't think the band wants to explore everything...like we don't jam very well,there's not much room to improvise-which would be something nice to explore in the future.Y'know we're all musicians-music is still a hobby,so if i wanna pick up a fiddle & play that..that's my hobby,not sports or french literature...it's the only thing i know how to do...

RH: *Do you have any good GENE SIMMONS stories you can tell us ??*

HENRY: We met him! **RH:** *Does he wear a wig ?*

HENRY: No he doesn't...it was right after we signed to Interscope and the Major Label,we played at the Whiskey in L.A.-which is y'know-a historical club and it was a real show case for us,it was a real scene,& anyway Gene Simmons came down with Ted Fields who owns Interscope Records,cause they were both dating 'Sisters' or something....these two Playboy models.

RH: *Allrite!-this is what we want...go on......*

HENRY: Anyway Gene came down..he was pretty cool-he came backstage and talked to us and said 'Don't ever play with long hair bands'...'You guys are the future of music' ! He was very tanned ! It looked like he'd been very tanned for the last fifteen years!. **RH:** *It's interesting people like that,& their crowds have discovered this sort of music-cause it sort of makes the Cock Rock bands redundant in a way and shifts a lot of their audience...which is pretty funny y'know!...It's sorta pushed all those cheesy bands into the background for a change!* **HENRY:** Oh yeh.-finally! ..it's fun for us..to see all these fake rockers..y'know people like Sebastian Bach talking about us.. **RH:** *The Crue ?*

ROB: Oh yeah..Motley Crue-they came down...Tommy Lee was really cool he was way into it.....Tracii Guns.., Neil Young came to see us..Ric Ocasek **HENRY:** Man....that guy had big ears !!.....i was afraid to look at him !

HELMET

HEY MATE-YOU'RE DEAD MEAT!!

Quite a few years ago when i was slogging my guts out after High School looking for part-time work (did my time picking apples and shit like that) i had the misfortune to land a part-time job at a Butcher in an Eastern Suburban Market. The 'meatheads' i was stuck with were your typical Aussie male yobbo's with the OZ flag and the eagle tattoo's and big beer swillin' attitude's etc.etc.. Always talking about fucking women,betting on the races,sucking tinnies etc....you know the story by now.Each Saturday from 8am till 2pm i would wash the bloody plastic trays,scrub endless boards,and generally clean-up after these morons & deal with the chaos that was the saturday trading mania....with the bargain hunters out to score that 'cheap meat' in an area where competition is most fierce-with about 6-8 other Butcher shops side by side (i guess that's why it's a Market huh?)-and loads of Fish shops and shit like that. Another 'job' i had to do was use this high power water hose that you took off the wall as you would a Air-Pump at the local Servo. I would then grab huge slabs of meat-about the size of a phonebook and with the sharp end of the water hose,i'd pump up the meat with water till it just about burst,then pull it out and work on another section....Sometimes i'd jab too much water in there and the meat would explode with a water fountain that would reach the ceiling.After about five minutes of turning and 'beefing' -said slab of meat was now maybe FOUR times it's original size & was what went out into the glass display counter.Just to cut it with a knife and you'd get water spurting all over the place-it was a mad cheap gimmick indeed. With the madness that Saturday trading would bring,the bosses would get very shirty very quickly,with flared tempers,mis-guided whip cracking & general bullshit. After a time they employed another young buck-who was my age and of European descent. He was very promptly called 'Midnite' (because he was dark of course!) -typical petrol head mentality at work with a fourm 3 education to boot. We both slogged away at this fuck hole job pulling in $50 a day and getting to know each other.It turned out that this guy was actually into Punk Rock-which sure surprised the hell outta me-as at that time it was very UN-common to see or hear of too many other folk who were into the same shit as you were-so we talked Dead Kennedys,Tartan pants,Bondage clothes,Exploited,all that sorta shit.He used to tell me that he didn't have many records but he 'had the fuckin' clothes'.We got on well-and he thought these jerko's were as bigger fuckheads as i did. As we got to be more regular-so too did the practical jokes......One of my tasks was to push all these huge pig carcasses along these metal rails behind the back of the shop-which lead down this narrow stinky hallway behind all the other Butchers as well. The first time i did it i found it very exhausting,as these piggies were friggin' heavy-lemme' tell ya.When you got to the doorway of the shop you had to physically lift each carcass off the rail-under the door-and back on the rail inside the shop (where they would then be sliced to shreds).The second time i did this-i was going too fast-pushing about 6 or 8 pigsters along at once in a domino display of teen brute strength...but when the break in the door came-i couldn't get to the first two in time & they came crashing down on the dirty concrete floor,which made a hell of a racket & followed with a shitcanning by Mr Bossass.Now when you fucked up at this joint-they didn't forget easy-as i found out a few days later when they grabbed me from behind and carried me into the bedroom size lock up freezer and padlocked it. There i remained with all the hanging friends and packaged shit for 5 mins,10 mins,15 mins,20 mins easy before the shitheels let me out. On i slaved,finishing every day sitting on the rail way station platform concrete-stinking of dried blood and covered in water and sawdust. My second major screw up tied into my last few days when i announced that i was fuckin' outta there. On a Friday i was washing out the concrete & getting rid of all the sawdust down the drain-eager to piss off home & have a life-not wanting to think about coming in the next morning. When i rolled up on the Saturday i walked into a stinking cesspool that smelt like a pile of rotting bodies had been out in the sun too long. Mr Fuck force walked me over to a table at the rear and made me look underneath it.What i saw was a big slab of meat i'd missed with the pressure hose the day previous which had now become home to a healthy working army of busy Maggotts,which of course stank the shop out like a day trip to Werribee....Yes i was 'Mr Popular'.....and my present for making the day a true stinker (and as a nice token 'going away present') was to be grabbed by three Butcher Bastards at both ends and dragged into the freezer room again-this time with me squirming like a worm.This time it was treat time....no free time in the freezer.....this time they lugged me over to this big steel industrial type bathtub and 1,2,3'd me in from above,making me splash into AND underneath a tub FULL of stinking fucking cow's blood !!. Yeah real funny you fucking fuckholes -here's hoping that you choke whilst shotgunning a can of VB in some backyard party in Healsville you Market deadshits. Fuck this work shit huh-it's sure some screwy rite of passage ain't it ?? scotti

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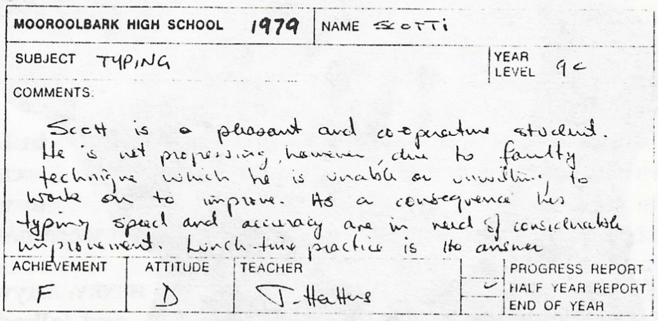


MOOROOLBARK HIGH SCHOOL 1979 NAME SCOTTi

SUBJECT TYPING YEAR LEVEL 9C

COMMENTS:

Scott is a pleasant and co-operative student. He is not progressing, however, due to faulty technique which he is unable or unwilling to work on to improve. As a consequence his typing speed and accuracy are in need of considerable improvement. Lunch-time practice is the answer

ACHIEVEMENT F

ATTITUDE D

TEACHER T-Hatters

☐ PROGRESS REPORT
☑ HALF YEAR REPORT
☐ END OF YEAR

Hey fuck face...stick your 'Faulty technique' up yer ass,who cares if i only use two fingers to type with ? - the job still gets done asshole....., and as for 'Lunch time practice is the answer".....take a shit fucker !!!!

IS THAT A SANDWICH IN YOUR POCKET ? OR ARE YOU JUST PLEASED TO EAT ME ?

When i was about 11-12 i was going out with this girl from Mooroolbark Highskool who was of Dutch origin & who came from a very wealthy family with four or so kids and a couple of great dane dogs.Her mother was forever inviting me over for dinner/lunch at this huge cottage house set into the bush in a secluded part of Mooroolbark. I was an avid Chocolate junkie at the time and really despised the idea of eating proper food in the family arena,& became quite scared of the day when i would have to go around there,be the centre of attention,and be expected to munch on a whole fuckload of shitty vegetables that would make me puke just by eyesight. I mean you're talking about someone who used to repeatedly swallow 2-3 packets of straight jelly crystals before school each day,and throw his 'good' prepared food in the bin as soon as he arrived (after i'd saved the chocalate bikkies of course).Someone who would smash his mothers piggy banks open and steal all the round 50 cent coins and head for the lolly counter at the milkbar!......Anyway,the big day came,in the guise of a 'light lunch' which i had no way of avoiding. Now this girls mother was a very largely built woman,tall with a big bone structure,and she was a big eater,who insisted her children eat like fuck to maintain their good health. So,the week previous,the mother was informed of certain foods that i could 'tolerate' that may do for the day. It was basically a shortlist that came down to rolls and ham sandwiches,and after playing a game of tennis in this rich girls wild backyard,we all ventured for the sunroom and the inevitable 'pig out session' which i was NOT looking forward to at all,in ANY way whatsoever. So's we get in there,sit down,and wait for the lady of the house to dish up the 'goodies'.After a few minutes of sitting at the end of this wooden table nearly shitting my pants,out she comes with this fucking HUGE slab of ham sanga's about 6 stories high,on this big silver platter. She says that the daughters have to have some soup or some shit,and that the sandwiches are for me ONLY as 'im a growing boy' or something of that calibre! I nearly fell over backwards when i saw how many sandwiches there was,and being a weedy fucker in the first place whose diet intake does NOT need to be too substantial,i was nearly crying contemplating how i was gonna tackle this 'handmade ham hell'.So i start with two triangles on my plate and try and do my best table manner dance,then tackle another,and another,until i'd palmed off about 3 full sandwiches (6 half triangles) and found myself to be full as a fucker,whilst in front of my face loomed this MOUNTAIN of bread,red,and butter!. The mother was being quite loud about the fact that i should stick another and another down my gullet,even going to the trouble of picking up the platter and rotating it under my nose!!. I brainpanned for a few moments and thought to myself that there was no way i could leave the mountain of sanga's,but there was also no way i could EAT them!!,so i put my action plan into operation,smiled a lot,grabbed another two sandwiches off the tray and played Mr He-man/i can eat a fuckin' grizzly facade. What i did was to bite a wee bit off the corner,then very slylike,put the offending item below the table and under the tablecloth,whilst with the free hand i'd grab another,and resume the miniscule munches. With the under the table hand,i'd ball the sandwich up as neat as i could,and stuff the fuckery out of it into my jeans pocket!. It took a hell of a lot of pushing,crumb falling,butter sliming,and finesse to accomplish this feat,but it disposed of the item,and reduced 'ham hill' by one less. After squishing about 3 half sandwiches into my right front pocket,i began on the left,sometimes pausing to utilise two hands to open the pocket,and increase the force whilst making out i had an itch or whatever.So besides having to actually EAT another two or so triangles,i somehow managed to ram about 3 full sandwiches into my jeans pockets,in a dough/butter drenched fiesta,with the slimy ham adding that delightful touch.I don't really remember how i got out of there unscathed and undetected,but all i remember is walking home later down this dirt road,and pulling all this fucking bread shit out of my pockets,and wiping my hands on the grass!. A truly novel way of disposing of foodstuffs methinks,so if you're ever in that position,think disposal,think quick, and stay cool,or you'll get caught out and be stuck with one of the most embarrassing events of your life,and be booted out and banished forever for not making a good impression,and for being a freakoid. So remember....fuck eating those brussell sprouts and pukey cauliflower,stuff em' down your duds,give em' to the dog,squeeze em into your socks,just don't leave em' and don't EAT em'!. That way everyone is happy and your standing as a good egg of the immediate family remains intact.Thems a good tips!

FIREWORKS

Possibly taking their name from a 1982 7" single by the TUFF MONKS (Au-go-go Records -ANDA 22) -which featured a one-off BIRTHDAY PARTY /GO-BETWEENS coupling,this mighty fine TEXAN combo deliver a fine raw squeal of 'Stripped down,Low tech,Un-progressive SHIT ROCK' that has this little chook VERY excited,and eager to hunt down anything & everything that they release.Since this interview they have become a three piece,with Guitarist Chris Merlick (also the drummer in LITHIUM XMAS) no longer with the band.Formed in 1993 by Guitarist/Vocalist DARIN LIN WOOD (whose past band credits inc: late 80's Birthday Party flavored outfit THE BLACK SNAKES -who also featured Underground Filmaker/Porn photographer RICHARD KERN,plus the pre- COP SHOOT COP outfit DIG DAT HOLE,then thru to the RED DEVILS,the fantastic 68' COMEBACK,and most recently with BLACKTOP...-of which FW drummer JANET WALKER was also a part of. Add JAMES McARTHUR & you've got one smokin' dual guitar trashy fuckabilly team,that take the loose spirit of early blue's & crazed 50's rock freaks & mix it up into a melting pot of foot stompin',old styled rock dirge with plenty of edge,attitude,& gravel fire. Look for their new LP 'OFF THE AIR' on Au-go-go Records late 95'. I love this shit !,and here's hoping that this interview makes YOU wanna go out and chase up and get down to some of the sounds of the FIREWORKS. Thanks to Darin for writin' & Bruce for the pix

RH: *What sort of things happen in Dallas Texas ?,could you describe your area for us....is it an ok place to move around ?,any hot band picks etc..*

DARIN: **Dallas is the fuckin' shittiest town i've ever seen! The people (most of em') are fucked up shiteating totally worthless scumbags. I hate everyone here!......and what's worse,these losers think they know what's up. They're so far behind (musically) that i'm almost fascinated at how mind control has been successfully employed here. And about moving around...it just depends on where you go. We (Chris,James,D'Lana,me & Janet) all live in East Dallas,which is one of the more hairball parts of town. I guess you just have to be alert and shit. There's literally only one band that i'm aware of that's fuckin' great and that is the OVAL-TEENS. The rest have that strange affliction i was referring to up above.**

RH: *How was your recent sojourn through Europe ? any cultural observations/highlights etc...*

DARIN: **Our trip through Europe was just fine. All my friends said 'Man-the food sucks' & this sucks and that fuckin' sucks,so i was prepared for some heavy shit,but hell- i ate just fine,slept great almost every nite and met with pretty good hospitality. I think our next tour should be far better though,because our record had only been out for 3 weeks or so before we went,so obviously our name was not very well known. I really like listening to foreign people talk cause i don't know what the fuck they're saying. I can almost imagine they're talkin' about cool shit.**

RH: *Was the band nucleus involved in any other projects previous to the FIREWORKS ? & could you tell us how the 4 of you came to be a playin' entity?*

DARIN: **James and Janet have never been in any bands at all. In fact neither of them knew how to play their respective instruments prior to FIREWORKS. Me and Chris have done other stuff. Chris was the first real drummer in my old band RED DEVILS,then we parted ways. Later i asked Chris if he wanted to be in this new band i had been thinking of doing called FIREWORKS. We could never find anyone cool to play with so we just did 4 track recordings and shit like that,just us two. Then i wanted to do live shows as a band & asked this one guy -the original guitar player for the RED DEVILS to play. He ended up being a total flake hippie & Chris pissed me off,so i went home and handed my girlfriend a pair of drumsticks and said beat the shit out of everything that moves! & called my friend James who is just a punk kid,& his enthusiasm more than made up for his ability to play. We made some demo's & sent them out to various people who all seemed to think this was great stuff. Then my two favorite labels called us to do records.....IN THE RED and CRYPT........Shit - my dreams came true all at once ! -that's about it.**

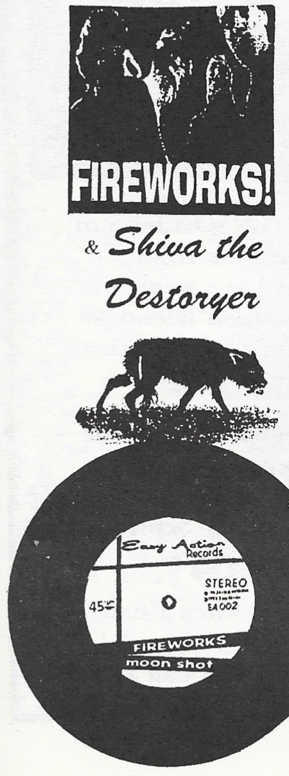


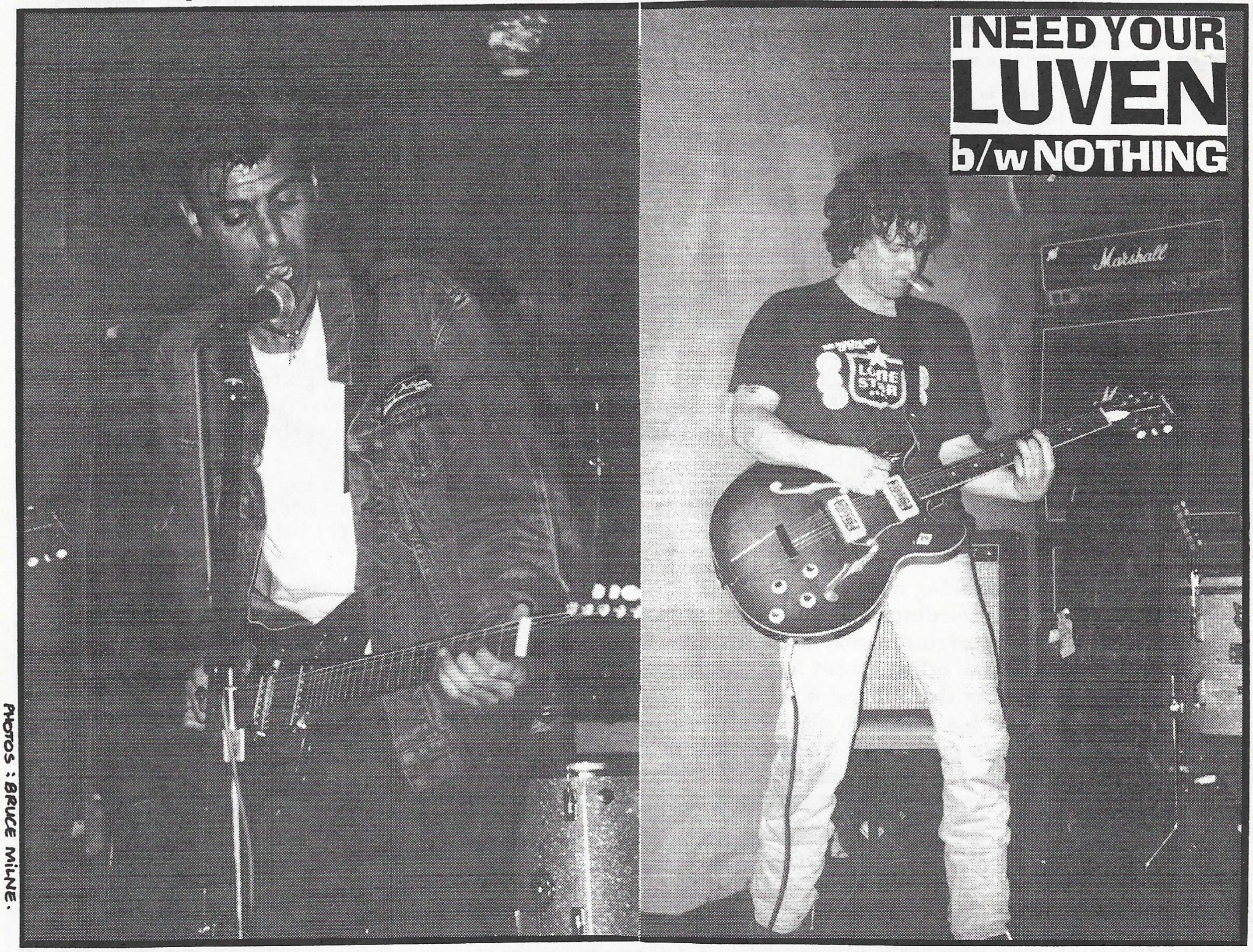
PHOTO : BRUCE MILNE.

RH: *Is there any set process you undertake in as far as recording your sound goes ?....with such a wonderful sounding Lo-Fi squeal and frantic playing is it hard to reproduce that immediate primal kick in a studio situation ?*

DARIN: **We've learned our lesson about studio's...we don't like them. We are all VERY interested in 50's home made Rock'n'Roll recordings made by frantic kids and frankly we never even thought consciously 'let's make lo-fi recordings' as such. We just wanted our shit to sound like the above mentioned. But we made our Crypt record in 6 hours at Easley Recordings (Memphis),mostly one take and that's it.....then came this fuckin' 'mixing' shit. I don't know - home recordings live to our old fucked up 2 track....that's how we do it anymore. If you've heard our 'Starfuck' label single then you will know what we mean.**

RH: *Is your music in demand in your surrounding area ? or do you have to travel lot's to get your shit to budding ears ?*

DARIN: **Well if we're in demand here in Dallas then i'm gonna be more than alarmed ! We've only played 3 shows in Dallas...all have been pretty good,but it's mostly attended by the 'older' cooler people. The punk rock kids wouldn't know punk rock if it fell out of their fuckin' nipple rings and soul patch goatee's. As far as travelling around,we'd rather just stay home and work,except for golden opportunities such as Europe. Cause i've toured with 68' COMEBACK in America twice...i'd rather stay home and work....it's not 68' Comeback...it's just USA is hard to crack !**



PHOTOS : BRUCE MILNE.

RH: *What sort of Folk/Bands would u love to be sharing company with if u could pluck pieces of history outta thin air from the last 40yrs of recorded music?*

DARIN: **I wouldn't mind kickin' the can around with LEADBELLY and BLIND LEMON JEFFERSON,both of who have walked the streets i travel everyday. I could probably learn a thing or two attitude wise from JELLY ROLL MORTON,who-legend has it died by voodoo. Also CHARLY PATTON would have been fun to hang around just for laughs y'know. But mostly i wish i could've been DEAN MARTIN's good friend 40 years ago,cause the man is my idol,if there is such a thing!......he just didn't give a fuckin' shit.....i like that., & JOHNNY CASH would always be welcome over to our house for BBQ's and Liquor.**

RH: *What sort of schedule have you set yourselves into and till the end of 95' -if any ?*

DARIN: **Well,if some band that is already established & has a tour lined up and wants us to go,i'd do it. For America i mean,cause Janet and i just cannot afford to leave home....and when you're unknown you just don't make money & unfortunately that's how we pay our rent & eat food & stuff. We're gonna do 3 or 4 shows on the West Coast that Larry Hardy (In the Red) is helping us with,in late August oe early Sept,we wanna go out there and just blow their fuckin' heads off then leave.**

RH: *How has music - as the universal language affected your life so far ?*

DARIN: **I guess it could be said - what DOESN'T music do for me. When i love it i LOVE it,& when i hate it i REALLY hate it......and i almost take it personally when i hear bad mediocre college rock. My sense of humour vanishes & murder,death & every form of hatred just shines through so bright. But what can i do ? - i don't wanna go to jail,so i raise my arms and shake my head !**

FIREWORKS DISCOGRAPHY

: 'Untrue'/'Tornado' **7"** (In the Red) -January 1993
:'Silver Moon'/'Moonshot' **7"** (Easy Action) -January 1993
:'50 Megatons' -track on Munster Records **7"** sampler of bands from the 'Casting Couch' label. (Who also issued RED DEVILS 7"s as well!)
:'I need your Luven' **7"** (Star Fuck) -Live to 2 track,this single was issued in May 1994 in an edition of 300 to coincide with their European tour!
:'Set the world on fire' **LP/CD** (Crypt) -1994.
:'I need your Luven' **7"** (Star Fuck) -re-issue in a double 7" package w/: JACKKNIFE (who Darin also used to be a member of),SLUG,and FRESH AMERICAN LAMB.All one-sided tour 7" cuts compiled on this 2x7"
:'Endless Sleep' /'Gimme another shot' tracks on 'Hodge Podge Barrage' Volume # 2 **CD** (1+2 Records -Japan) -Darin & Chris-all music on this.
:Fireworks w/: T.Tex Edwards **7"** (Honey Bear)
:'Last on santa's list' track on 'Happy Birthday Baby Jesus' **10"** (the second coming) -issued on 'Sympathy for the record industry'
:Fireworks & Shiva the Destroyer **10"** (Atomic Sound) -Texas 1995
:'Off the Air' **LP/CD** (Au-go-go) -Australian release of an American 'Live to Air' radio show.

Darin Lin Wood -Guitar/Vocals
Janet Walker -Drums
James McArthur -Guitar

PHOTO: BRUCE MILNE

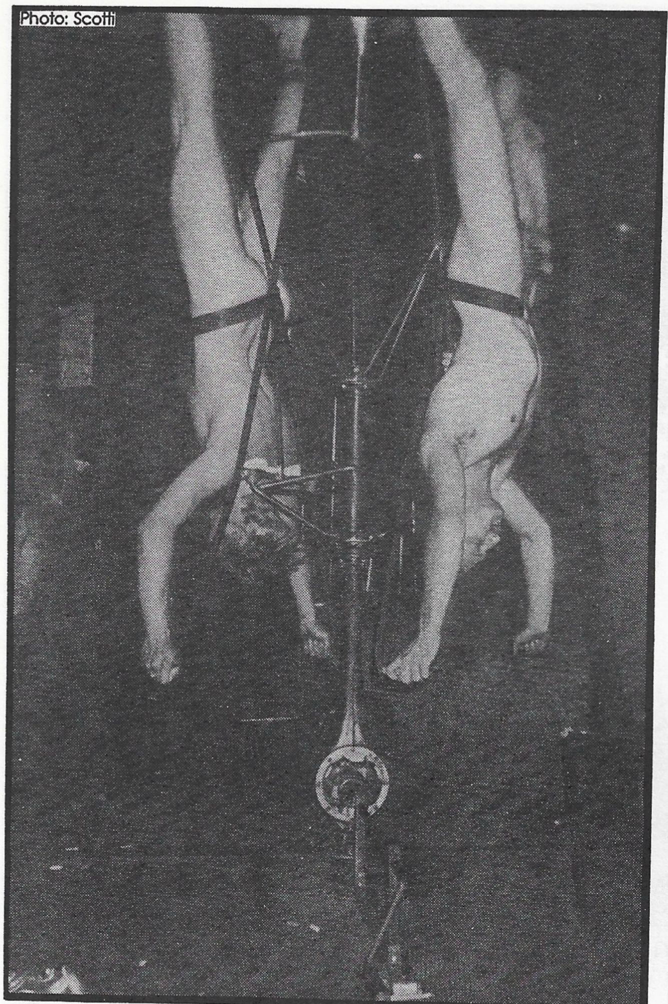


Photo: Scotti

The Double Enema Machine
-Part of the **'Extreme Depredation'** Performance art show (NSW),at the Great Britain Htl,Richmond February 4th 1995.

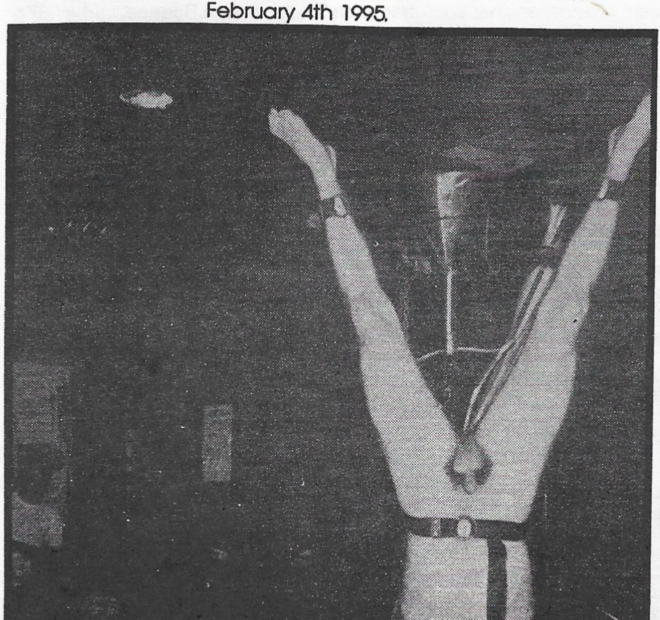


Photo: Scotti

For those interested-this particular piece involved the two naked blokes being harnessed upside down by belts to the 'Double Enema Machine',then spun around like a Hills Hoist clothes line by the Gimp looking character in the bottom right pic,who then proceeded to empty two cans of Victoria Bitter into the funnel next to their ankles-where the hoses then syphoned the liquid gold directly into the ol' plughole. Reverse drunkeness?,bizarre?,Art?.....most definitly!. Friday nites fuel was champers by the way!. **Note the blokes trouser snake on the bottom pic......turn it upside down and it just so happens to resemble a fist with a finger giving the big 'Fuck You'. Where's YOUR kid tonite parent ?!

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Written by JAN-MICHAEL SHERMAN and DON BUDAY Produced by TERRY MORSE, JR.
Directed by GORDON HESSLER Executive in Charge of Production LOUIS M. (DEKE) HEYWARD
Director of Photography A. ROBERT CARAMICO Stunt Coordinator BUDDY JOE HOOKER
Special Effects by DON COURTNEY . AVCO EMBASSY PICTURES

20

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JON SPENCER BLUES EXPLOSION

The following interview was done at the good ol' Prince of Wales Hotel in St.kilda with Jon Spencer and Russell Simins when the fabulous BLUES EXPLOSION rolled thru our town late last year. Present were myself,My good Buddy Bevan (whose questions,knowledge,& fandom carried this interview-as i was pretty much useless) and later on Bruce Milne........ These were perhaps the BEST live band shows i have seen in my life so far,with their loose grooves & Punk Rock/Blues spirit shining very loudly indeed. Many thanks to Jon,Russell,Judah,and Cristina for their help here

RH. *The first JON SPENCER BLUES EXPLOSION album seems to be like a more personal extension of the last PUSSY GALORE album 'Historia de la musica rock'. Would that be a fair comment ??*

JON: I don't think so,i think that the first BLUES EXPLOSION record was when we'd first met & we were all excited...just bashing out a lot of crazy songs. I think the last PUSSY GALORE record was stuff that i'd written on my own-like pretty much on my own-like half of it...& when i got Neil and Bob together,& rehearsed with them there were a few things that came up with just us playing together a few days before we recorded it,and Neil bought in one song......i mean that 'Historia..' record was made over about a week y'know-it was done very quickly and most of it was stuff i'd written over 2 or 3 months before getting back together,& the first BLUES EXPLOSION record was just like crazy stuff that was just flying around y'know..it came out of a band.

RUSSELL: It was a lot more exciting. **RH:** *You seem to record really fast,like get in & bang it down !*

JON: Yeh,we always record the band live,i mean we're spending more time in the studio,we still do the basic tracks live cause that's what we believe in and what works allright,but with this most recent record that'll come out in September called 'Orange',we spent the longest we ever had on a record.

RH: *Was this recorded down in Memphis as well ?*

JON: No-we did it in New York City-a place called Waterworks,a place where we recorded some of 'Extra Width'-and where we mixed all of 'Extra Width'.

PHOTO : CARLY.

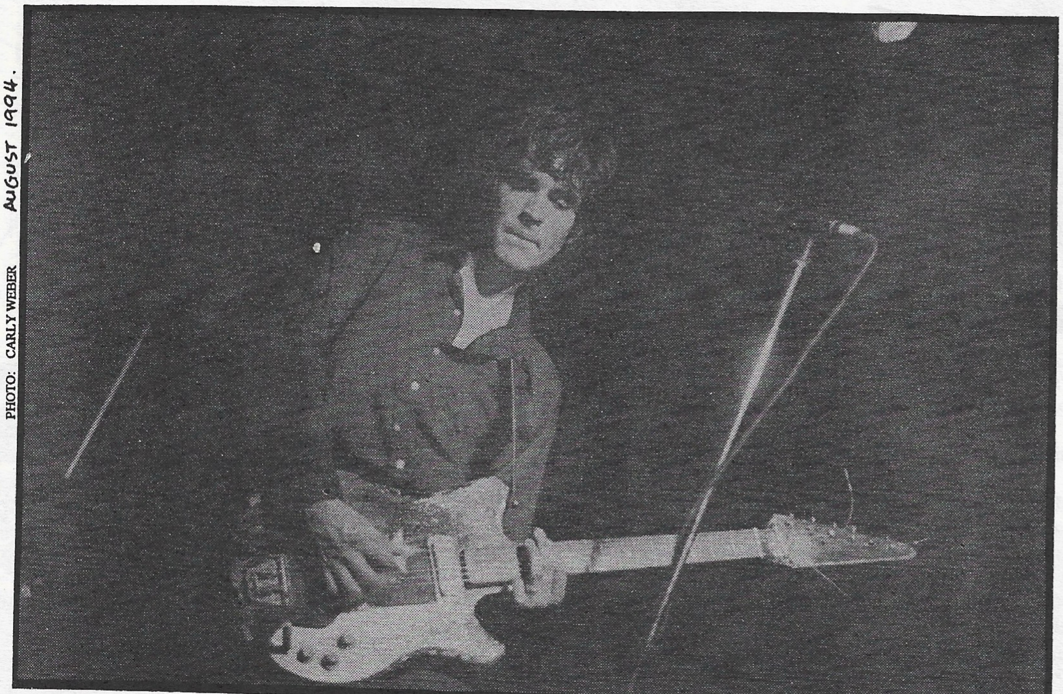

AUGUST 1994.

PHOTO: CARLY WEBER

Jon Spencer

←

RH: *And you're doing most of the production on that yourself?*

JON: Yeh,with this guy called Jim Waters,the guy that we mixed 'Extra Width' with.

RH: *The different versions of the first album that are around seem to be a crazy trash urban blues sort of thing and moving on to 'Extra Width' which seems to have more of a 70's funk soul sort of feel.....is there a different direction again with 'Orange'?*

JON: I don't think it's as bigger jump,not anything as marked as there was between the first and the second,i think it's probably just a further refinement of what we were doing with 'Extra Width'

RH: *And what about the cover of the first album,is that some kind of tongue in cheek nod at.........*

RUSSELL: Which one ? **RH:** *Well the cover with the make-up!* **RUSSELL: No,we used to hang out like that all the time-it's true life !** **RH:** *Is it any reference to the NEW YORK DOLLS ?* **RUSSELL: The who ?**

JON: The New York who ? **RH:** *Ok,we get the picture!...............what about New York-what's it like to live there ? we all these stories...is it dangerous where you are ?*

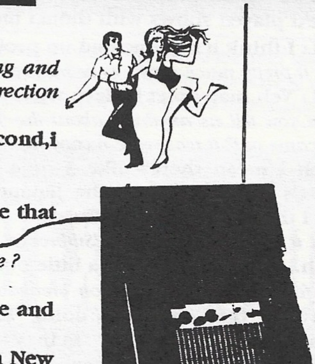
JON: Man i'm scared walking around here! **RUSSELL: Y'know,there's a lot of fucking people there and a lot of the worst shit that happens-happens there.** **JON: There's also a lot of love too!**

RUSSELL: If you know where to go & where to be.....there's whole neighbourhoods and communities in New York where it's not dangerous,it's just that there are parts of New York that really *are* dangerous! Manhattan's a pretty safe place,and that's the place to be if you're gonna be in New York i think.

RH: *And how do you find playing there as opposed to when you're in other towns ? do you get a good home crowd ?*

JON: It's hard to tell-it's been a while since we've played NYC & i'd have to say we do better when we play outside of New York,i mean when we first started it was great cause all our friends would come and you'd just have a good time ,but after a while it got to a point where it was just too crowded..

RUSSELL: It's packed now when we play in New York.



Setting up the instrument is extremely easy. The cabinet is set on a suitable table, and the two anodized aluminum antennas are inserted in receptacles. The power cord is then plugged into a convenient power outlet, and the instrument is turned on. After a one minute warmup period, the instrument is tuned, an operation which takes but a few seconds.

Jon Spencer Blues Explosion Continued................

JON: It's hard to tell-like we normally do a NYC show either at the start or the end of a tour-it's like hey! the tour's over!-i'm home,y'know you wanna hangout...so yeh it's hard to answer that .

RUSSELL: I like playing more on the road than in NYC,i'm just tired of New York,i mean now when we play there it's always packed...It's kind of exciting...kinda weird.....you get all nervous cause it's your hometown or somethin' **JON:** It's kinda strange cause i think it means a lot to be a band from New York and stuff when you travel around,but as far as playing in New York...it's like....y'know!

RH: *So what sort of place would you play in NY ?-like this place holds just under 1200 if you squeeze em' in!*

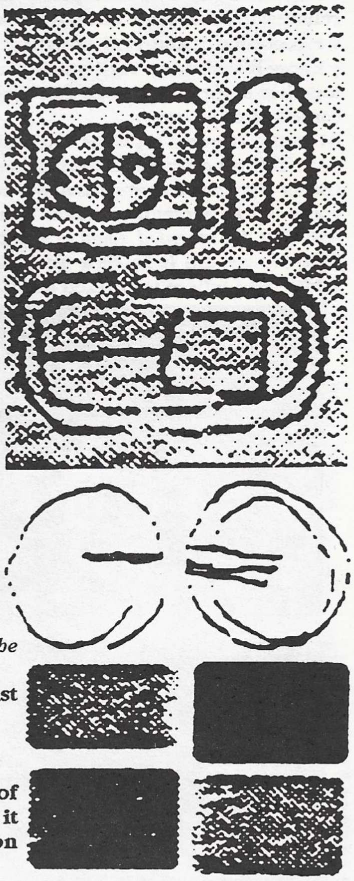
RUSSELL: Well coming up now we're gonna be starting to play......like we used to play CBGB's or MAXWELL's,which are like small clubs,which was nice,but now we're apparently gonna start playing places in NY that are this size,and i look forward to that,cause like this place IRVING PLAZA-this place where i used to go and see all my favorite Punk Rock shows when i was like a teenager & to be able to play there and maybe even sell it out is really exciting for me.

RH: *I still think you can have a reasonably intimate crowd there if you've got 2000 people or 200 y'know-you can still make it seem pretty small if it all comes together.* **JON:** Yeh i dunno-that a pretty big gap !

RUSSELL: If the place is set up right it's nice anyway.There is some places though where the stage is this high & you can't even see the people!...the way the place is set up means a lot-like this place-you've got that barrier thing-which y'know...i don't care if people jump on top of me and stuff-i mean it can be a drag when people jump on stage and fuck with you,but the barrier thing,it's like.....it'd be nice if people were just against the stage like it used to fuckin' be.

Russell Simins

PHOTO: CARLY WEBER



RH: *Yeh,it never used to be there-it's an unfortunate recent addition...there's like that metre or so behind it and the stage of like 'no man's land' y'know-it's a shitty thing!*

RUSSELL: I mean when i used to go and see THE RAMONES at a place this size-you could get right up against the stage y'know....it was nice.

RH: *Jon,i was going to ask you about the time you spent in the GIBSON BROS and how long that went on for....*

JON: A couple of year's maybe.... **RH:** *And whether that's had much influence on what you're doing now ?*

JON: Yeh yeh,i mean it was a lot of fun,and i think Jeff and Don turned me on to a lot of different kinds of music,i mean y'know not particular artists y'know....a lot of guidance....i s'pose it was about 2 years,but it was very sporadic y'know,at the time the band had pretty much broken up and Jeff lived in Memphis & Don was still in Columbus and we'd get together and tour...we did like 3 tours with them i think!

RH: *And Cristina was in there for a while !*

JON: Yeh,when that band kinda fell apart,Cristina and i sorta came in and filled in and played a couple of shows in Memphis and we had a good time with that & then we did some shows around NYC & stuff and Cristina didn't enjoy it so much & we did 2 more tours with the other guy Rich playing drums.

RH: *And do you have any connection with THE BASSHOLES besides knowing them ?*

JON: We'd played shows with them,i mean i've played with both Don and Rich,but never as the BASSHOLES.

RUSSELL: I think it's gonna end up probably being just Don all by himself.

RH: *Yeh it pretty much seems to be his project...* **JON:** Rich is actually the guy that plays everything!

RUSSELL: Yeh man-don't believe what you hear-Rich is the guy that carries that band......

RH: *Can you tell us anything about the 'Reverse willie horten' album,was that a thing that wasn't really authorized when it came out?-it was some recordings you did with Kramer in New York ?*

JON: Yeh i mean there's like 3 or 4 different versions of that first record,there's that,there's the Crypt one,there's Caroline,there's the Japanese one.....all sort of the same thing....that's the entire session with Kramer i think-from start to finish.

All photo's on this page
by Carly Weber © 1994!

RH: *And it was the people from 'Siltbreeze' that just went ahead and put it out ?*

JON: Yeh....i think they were a little out of line with that one.

(*Re: the four different first session breakdown releases*) : It was a drag yeh-a pretty stupid move and i'm a little worried now that Au-go-go's doing 'Extra Width',that people might be a little upset,like that there's 'Mo' Width' and now 'Extra Width' -as they sorta share some of the same things....like the two songs.....

RH: *I was going to ask you about the writing and construction of your material,like do you get most of the music together first ?*

JON: No..most of it comes from us playing together.

RH: *So you'd have most things worked out before you'd go into the studio to record ?*

JON: Oh yeh,we know what we're doing,but there are some things which change but for the most part the songs are written,it's not improvised material,like a lot of the more fucked up experiments-that's what's on 'Mo' Width'.

Jon Spencer Blues Explosion Continued.....................

RH: *You obviously all get a kick out of what you do,is it great to be playing such a stripped down version of Rock'n'Roll minus the clutter ?*

RUSSELL: Just keep it fuckin' simple man-simple....you don't need a lot of shit,you just play Rock'n'Roll .

RH: *Yeh,it's like-say with PUSSY GALORE-it was almost like an attitude where it's not music that everyday people would relate to real easy..not 'Anti-Music',but not accessible...whereas what you're doing now is a lot more together,a lot tighter,and raw & hard.*

RUSSELL: Cause we're a fuckin' better band! **JON: Because it's a better band. I still can't play.....i'm still as shitty as ever!** **RH:** *HEY!-You can play!!*

JON: It's a better band,it's more natural. **RUSSELL: This is the stuff we like,it's in our heads and we play it y'know-like our next album might be some free jazz record or something y'know! Free jazz meets Rockabilly meets.....y'know.** **RH:** *Hey it's great to see someone hit on their kit so hard y'know!-just pounding that thing into the ground......it's a beautiful thing !* **RUSSELL: Hey Thanks!**

RH: To finish,can you give us a quick rundown on the 'Theremin' and how you play it ?

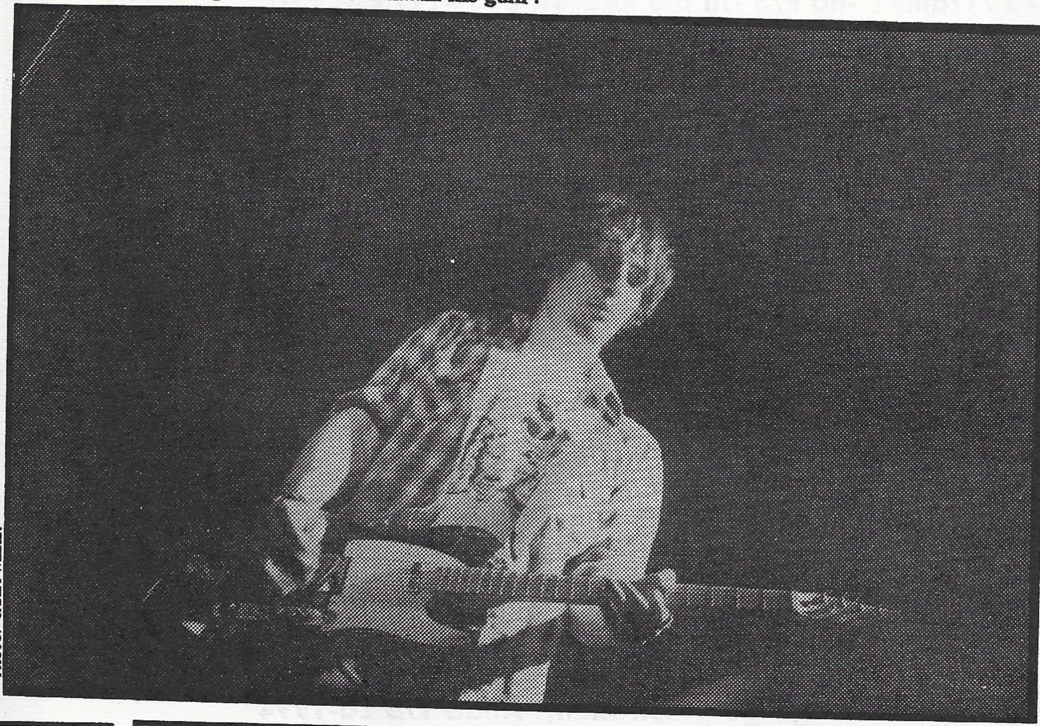
JON: You just sit there and wave your hand around. It's from the 50's or early 60's and was built by the Moog company before they made the Moog synthesizer-they made Theremins.

RUSSELL: It's a trick man,if you look closely when he's playing...watch Judah....he's miked man!

RH: *Like Chris Spedding...with the pipe coming up next to his mic !*

RUSSELL: Yeh,Judah's got it in his mouth....in his gum !

PHOTO: CARLY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Ladies & Gentlemen MR JUDAH BAUER

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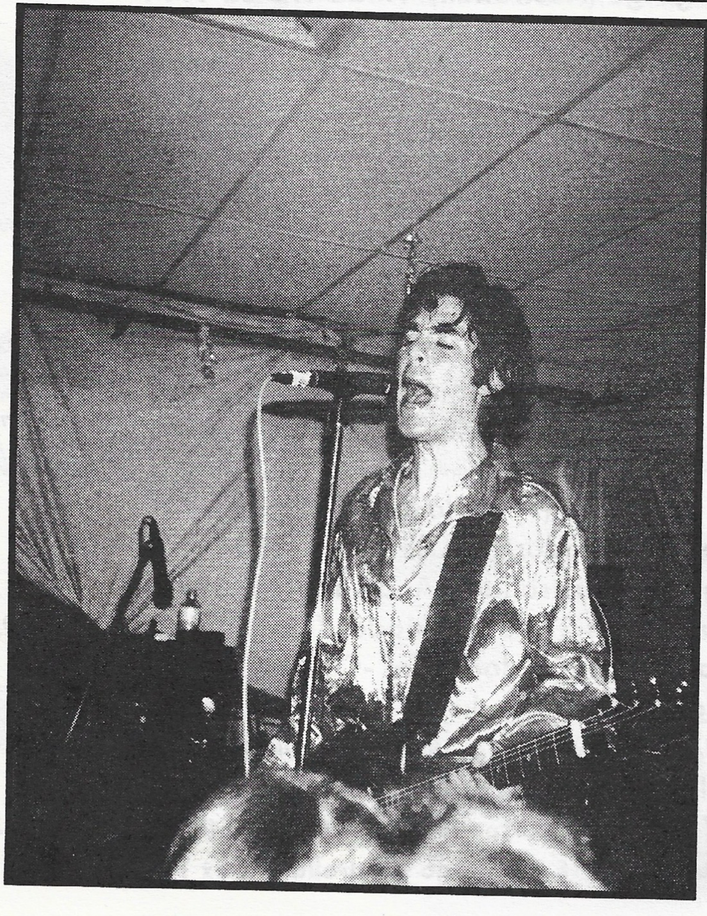
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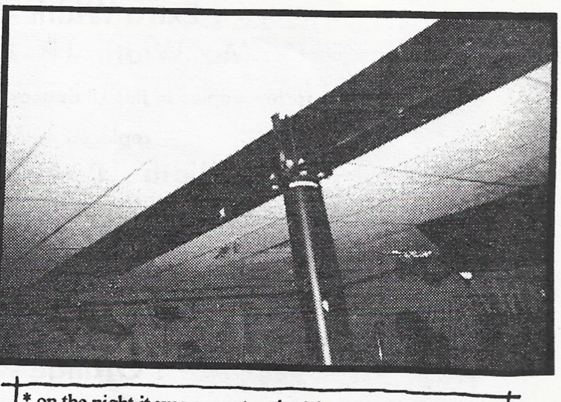


PHOTO: SCOTTi

* on the night it was a spectacular 'above the head' snap of the BLUES EXPLOSION -but when it came back-it was 1 more 'roof shot' of the Punter's Club! *Blame the Strongbow ok!*

the jon spencer
BLUES EXPLOSION!
russell simins / judah bauer

BLUES EXPLOSION!

discography

compiled by
Bevan Roberts

7" Singles :

: History of sex /write a song /smoke cigarettes P/S -Clawfist -Pig 13 1992 (UK)
: Shirt Jac / Latch on -no P/S -In the Red -ltr 007 1992 (USA)
: Son of sam /Bent -no P/S -In the Red -ltr 011 1992 (USA)
:Big yule boogie /My christmas wish -P/S -Green Vinyl -Sub-Pop -Sp 180-1992 (USA)
:Train#3 /Train#1 -no P/S -In the Red -ltr 019 -1993 (USA)
:Afro / Relax-her -P/S -Matador (uk) -Ole 077-7 -1994 (UK)
: Bellbottom /Miss Elaine -P/S -Matador (uk) -Ole 117-7 -1995 (UK)

12" /LP /CD /Cassette :

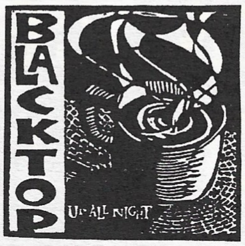
: A Reverse Willie Horten - LP -Public pop can pork (Usa) -Pork 01 -1991
: Crypt-Style - LP -Crypt (Usa) -Cr 029 -1992
:The Jon Spencer Blues Explosion -CD -Caroline (Usa) -Carol cd 1719 -1992
: Crypt-Style -CD -Crypt (Usa) -Cr 029 -1993
: Crypt-Style- CD -Media 7 (French) -Crypt cd 39 -Year ?
: Crypt-Style -CD -1+2/Barn Homes (Japan) -1+2 cd 024 -1992
: Extra Width -CD -Efa (German) -cd 11502 -Year ?
: Extra Width -LP -Crypt (Usa) -Cr lp 033 -1993
: Extra Width -CD -Crypt (Usa) -Cr cd 033 -1993
: Extra Width -LP -Matador (Uk) -Ole 052-1 -1993
: Extra Width -CD -Matador (Uk) -Ole 052-2 -1993
: Extra Width -LP -Matador (Usa) -Matador 52 -?
: Extra Width -CD -Matador (Usa) -? -?
: Extra Width -CD -Efa (German) -cd-11541 -?
: Extra Width-CD -Au-go-go (Australian) -Anda 175 cd-1994
: Extra Width -CD -Media 7 (French) -Crypt cd 33 -?
: Mo' Width -LP -Au-go-go (Australian) -Anda 166 lp -1994
(a few copies of this LP appeared with 'Black' title lettering before it was withdrawn from sale and replaced with 'Pink' lettering -which is the official release color.)
: Mo' Width -LP -Au-go-go (Australian) -Anda 166 lp -1994 (Pink)
: Mo' Width -CD -Au-go-go (Australian) -Anda 166 cd -1994
(Same as above-copies appeared w/: 'Black' type before being replaced)
: Mo' Width -CD -Au-go-go (Australian) -Anda 166 cd -1994 (Pink)
: Orange -LP -Crypt (Usa) -Cr lp-046 -1994
: Orange -CD -Crypt (Usa) -Cr cd-046 -1994
: Orange -LP -Matador (?) -Ole 105-1 -1994
(Copies also exist on 'Silver' vinyl to match the metallic silver record sleeve)
: Orange -CD -Matador (?) - Ole 105-? -1994
: Orange -Cassette -Matador(?) -Ole 105-? -1994
: Orange -CD -Au-go-go (Australian) -Anda 178 cd -1994
: Bellbottoms /Flavor Part 1 /Flavor Part 2 -12" -Matador (Usa) -Ole-111-1 -1995
: Remixes :Experimental -CD -Matador (Usa) -Ole 111-2 -1995

This Discography is as 'complete' as can be at time of print (late 1995), but we're sure there's the odd promo or unusual european item that is not represented here,we can't be everywhere damn it !!

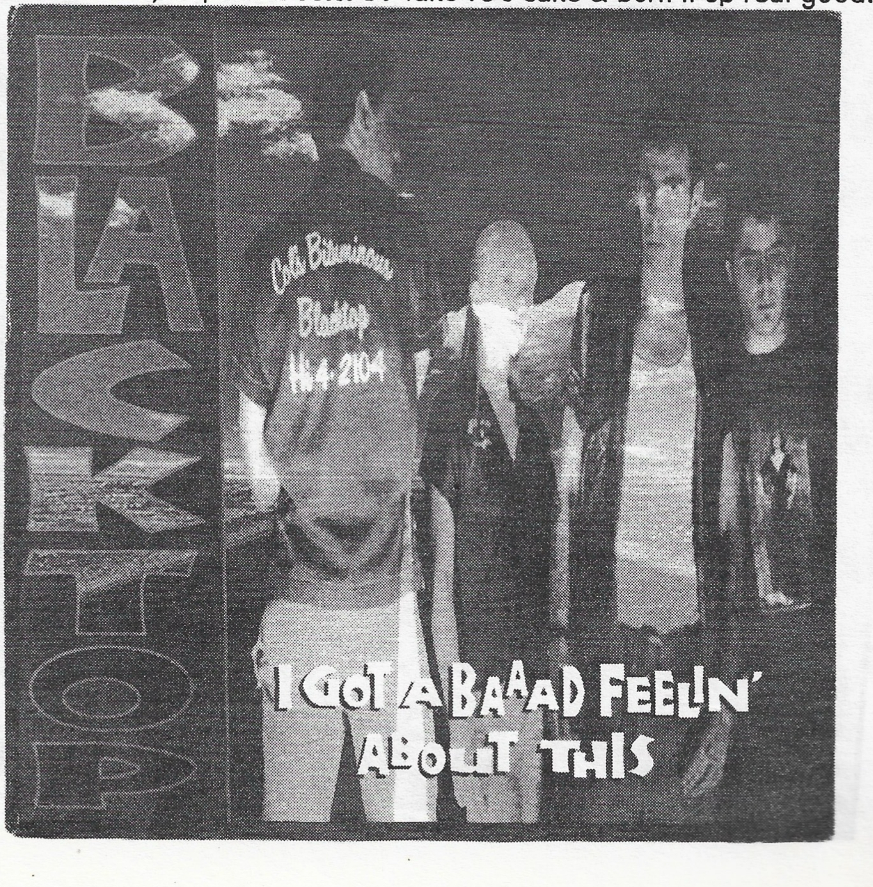
Compilation Tracks :

: 'Afro' on 'Lost Weekend' -V/A LP (in show bag) -Blast First (Uk) -Bffp 93 -1993
: 'All Shook up' on Otis Blackwell Tribute LP -no further information known
:'Backslider' & 'The Feeling of love' on 'Cheapo Crypt Sampler' CD -Crypt (Usa)-Cr-cd 1443-1994
: 'Brenda' on 'Hi-fi Hits'-Sampler CASSETTE -Au-go-go (Australian)- Dex 14254 -1994

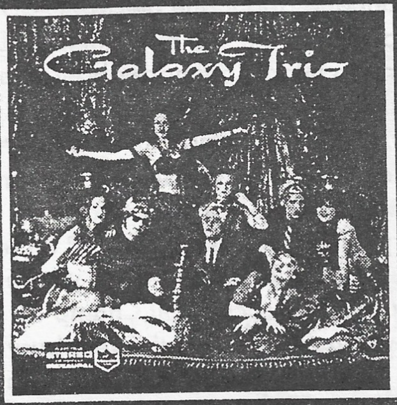
BLACKTOP



BLACKTOP hail from the cities of Dallas and Detroit & have released some truly awesome stuff in their short existence. With two newish albums out and about (the below LP/CD on the mighty **In the Red** records and the 'Up all night' LP/CD on **Au-go-go** -you're bound to hear a bit more about these guys as the new year kicks in. The below text is not any kind of **'interview'** as such-just a history & a mad keen fan rave : As of October 1995 -the band consists of **Mick Collins** on Vocals and Guitar,he of the incredibly **great** GORIES,who just so happened to issue some classic bone rattlin' rekkids in their time (try their Crypt label **'Houserockin''** LP on fer size).Mick has one of THE best throats in the biz,& all is evident when you're let loose with any **BLACKTOP** platter-the guy is a soul rock'n'roll **Champ !!**. The man who shares the vocal duties on a few **Blacktop** cuts is the very busy **Darin Lin Wood**,whose guitar twists 'n' turns make for some of THE best heard racket around.Darin & Mick met on the first tour of the hot **68' COMEBACK**,of whom Darin played guitar with for a while (as well as spending time in such combo's as the **Blacksnakes** (feat: Richard Kern),**Dig Dat Hole** (a Pre-**Cop Shoot Cop** combo),the Rockabilly revved **Red Devils**,**Funhouse**,**Jackknife**,& our front cover shakers the **FIREWORKS**.He has also been in a John Michael McCarthy film entitled **'Damselvis'**,with another **'Sore Losers'** almost ready to go as well.**Janet Walker** is the stand up and crash bang clang Drum demon for not only **Blacktop**,but for the **Fireworks** as well.She's had no formal training on the stool,& that makes everything that little more dissolute & on the go. The last player to emerge is one **Alex Cuervo** who plugs out a mean Burst of Bass and has previously spent time as a percussionist in L.A. with most of the folk from **Savage Republic** as well as being a member of the now defunct Dallas combo the **Oval-Teens**.I simply cannot recommend this combo to you highly enough,as they're thumping down some of the most happening down'n' dirty bare boned soul rock shit to be heard in a **Long** time.Incredible cuts like **'Tornado Love'** ,**'Mojo Kitty'** (their debut 7"),**'No-one knows you're a dog'**,**'Let me go home whiskey'**,and their blazing reworking of the **Capt Beefheart** cut **'Here i am' (here i always am)**-will have your booty shakin' and your mind bakin'. Buzzsaw guitar action,stretched out sleaze vocal action,& attitude & gutso by the truckload-this **is** the shit,and it's music like this that makes all the shitty moments in time bearable-as you know it's just a record flip,and a volume boost away.Yep.....**BLACKTOP** take 95's cake & burn it up real good!



SIZZLIN' SUMMER SLOP


The Galaxy Trio
STEREO

BEER : BOWLIN' : BOOZE : BROADS
Mono Men

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MAN...OR ASTRO-MAN?
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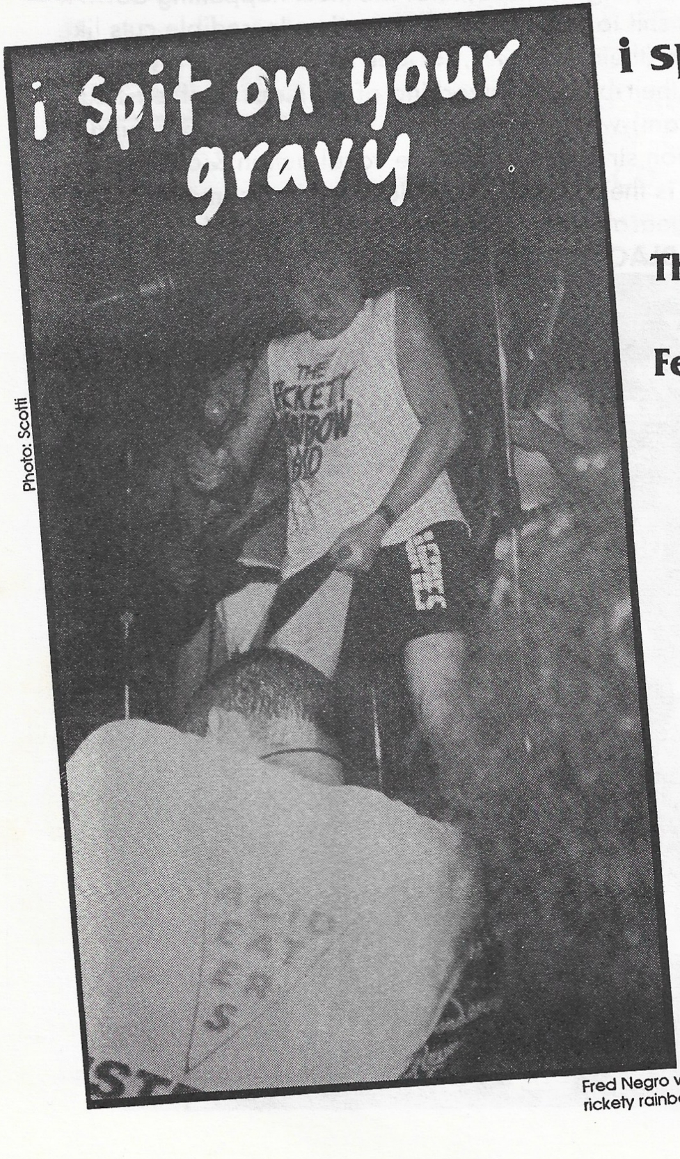
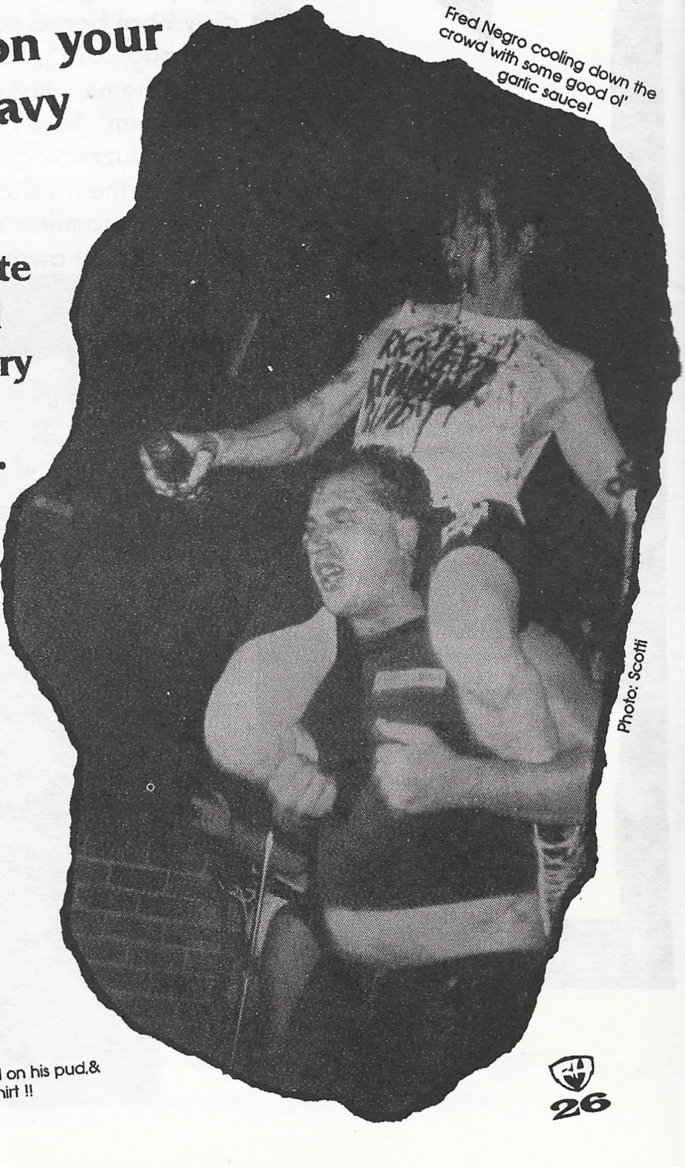

i spit on your gravy

Photo: Scotti

Fred Negro with his hand on his pud,& rickety rainbow band t-shirt !!

i spit on your gravy

The Tote Hotel February 27th 1994.



Fred Negro cooling down the crowd with some good ol' garlic sauce!

Photo: Scotti

QUEER

QUEER were from Queensland-forming out of such bands as NOOSE and ALIEN VIRUS etc.. In early August 1994 the three members-Monty,Cal,and Andrew came down to Melbourne to play a few shows to near zero audiences on 2 of the three shows.This band really struck a chord with me...they were playing their guts out & dishing up a bunch of unique & powerful songs. Coming from a place full of truly forgettable 'Guitar' bands that somehow seem to get popular,these guys stood way apart-playing their own shows and releasing their own music (through Monty's label MALIGNANT). If you wanna check out what went on in the underbelly of the Queensland independent scene-then check out the CD compilation 'Fuck the White Race' -or the NOOSE split 7" with STRONTIUM DOG,or the fantastic 'QUEER Vs DEAD C' 7" single.. As things go.....not even two weeks after we spoke to the fella's in the front bar of the Great Britain Hotel -Monty was to no longer be around....due to a drug overdose...... This,although quite dated now is for him and although we only had a passing meeting....i found Monty to be one very fucking cool guy who is of course sorely missed. If you wanna catch up with Andrew...he publishes a fantastic little A5 zine called 'STUMPY'...and does some great collage artwork for the ONYAS etc....Cheers!

RH: *So what's the state of play in Qld at the moment as far as bands such as yourselves goes ?*

Monty: Well there's lot's of bands that are really good,but as far as actually playing anywhere.....NO because none of the venues will put them on !!

Andrew: I think we're forever condemned to playing in someone's fucking broomcloset !!

RH:*You don't have it as easy as we do,with the option of about 6 or so really good venues to play!*

Andrew: You've got about 300 pubs to choose from down here,with something happening in every one,but in Brisbane you're lucky to get 3 venues that are still actually putting on live bands.

Monty: We can't seem to get any shows in Brisbane unless we put em' on ourselves,and they're not all so successful.

RH: *Is there big divisions as far as the more 'Underground' bands are concerned compared to the bigger 'Indie' bands ??*

Monty: We all love each other up there! Andrew: It's one huge love-in !!

Monty: Yeh,there's some pretty darn dodgy bands in Brisbane i must say!

RH: *They seem to be more popular down here than they are up there half the time,...like bands like SCREAMFEEDER and BUDD are reasonably popular down here & get regular good crowds.*

Andrew: BUDD are lucky to pull 20 people in Brisbane. Monty: BUDD are pretty dodgy me thinks....but we're all one big happy family!!

Cal : Half of the Brisbane scene gets on pretty well,y'know the die-hard crowd.

Andrew: Y'know-all the backbiting is on a purely professional level,y'know we like them as people.....but we hate their fucking bands !!!

Monty: And some of em' we don't like as people either! Andrew: But we didn't say that.

FUCK THE WHITE RACE
The Malignant Ruins Collection

ANDREW
MONTY
CAL

7/8/94 Great Britain Hotel. Photo: Scotti

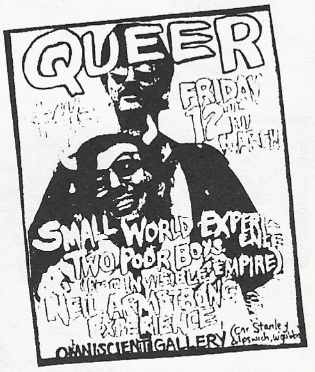
QUEER
QUEER vs DEAD C

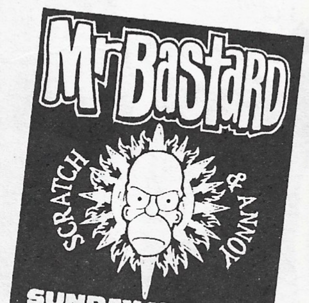
QUEER continued...

RH: *So what happens at a gig, is it a divided thing ,or is everyone just bunged in together at different shows ?*
Monty: Actually a couple of years ago when everyone started going on about Brisbane bands,you used to get a lot more diverse audiences,and now they've sort of clicked off a bit and you tend to get smaller crowds of more genuine sort of fans i guess.
RH: *And how do you blokes go playing in front of 20-25 people ?-you don't mind having to contend with the smaller crowds sometimes ?*
Monty: Yeh we don't mind,i like playing to more people than less people,it's easier to play to more people than it is a few i reckon.
Andrew: Instead of having 5 people standing there with their arms folded giving you filthy looks !!
RH: *Like i know you've only been here for the weekend or whatever,but you'll find that with Melbourne audiences,they'll stand there and tap their feet and appreciate the music,but they usually won't be found jumping up and down at the front of the stage and doing handstands y'know!!*
Andrew: They're a lot more enthusiastic down here,like it's been a real eye-opening experience,actually having people come up to us and say 'we think you're bands really good'...we've never seen that in Brisbane!
Monty: I think Brisbane people don't think we're serious,and they don't have a clue about what Malignant's about & all that...i think they just think it's a bit of a fuckin' joke...i dunno...maybe it is!!
RH: *So what do they do to enjoy the music ?...raise their eyebrow's or what ??*
Andrew: They sit on their fuckin' arses on the floor!!
RH: *They don't sit on the floor do they !!-that's the fucking worst !*
Andrew: That's a great Brisbane tradition....even when BORED ! came to Brisbane -they had about 30 people all sorta' camped in a horseshoe shape !!
RH: *With a big 'No man's land' up the front right ??* Andrew: Oh yeh,absolutely !
Monty: Yeh,like you'll get some big shows up here with like big interstate bands pulling 2-3 thousand,but local bands,apart from the DREAMKILLERS ,don't do it.
RH: *So is that why you've got the band/label thing together,partly as a result of the apathy,& you just felt like you wanted to get out there and do it & kick up some dust !*
Monty: I just wanted to make records- if you have your own label,you don't have to worry about fucking someone else paying for your records & making your bands suck,you can just do whatever you like !
Andrew: But as far as actually playing in a band,you just wanna get up on stage and make music,& whether people come along & see it or not is not the most important thing.
Monty: It's good if they do come along though !
RH: *I reckon it's crazy that only 15-20 people will come along and see you blokes play your guts out (for free an' all),when there should be 2 or 3 hundred people here y'know!!*
Andrew: Of course there should.............where are you ??
Monty: Yeh,we thinks it's crazy too.......we think we are so underestimated,and that we are the best and the most original band in the world !!
Andrew: Who do have to pay ??......whose bums do we have to tongue ??
Monty: And we are not influenced by anybody except ourselves !...............something like that !

WAS THIS MONSTER CREATED BY AN ELECTRONIC COMPUTER!

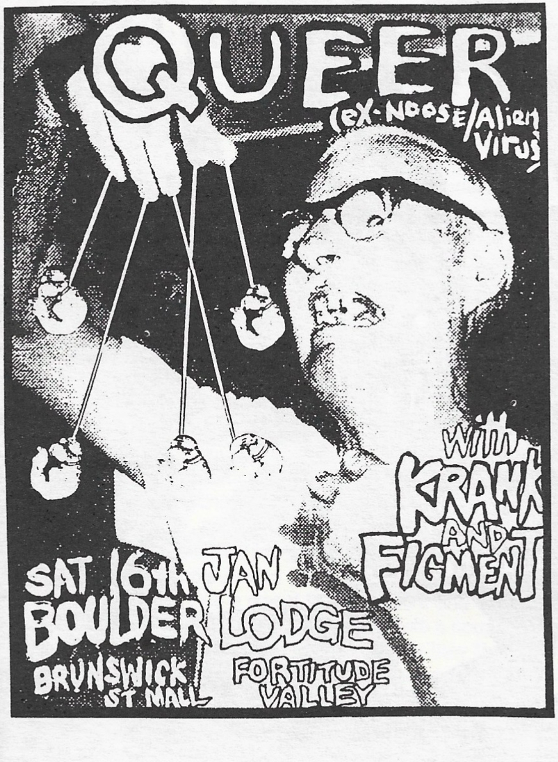
NOT FROM THERE

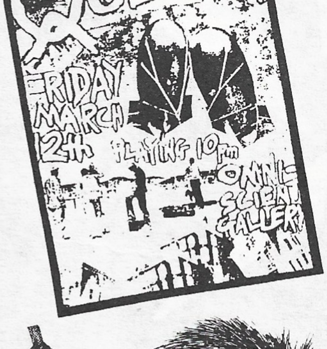


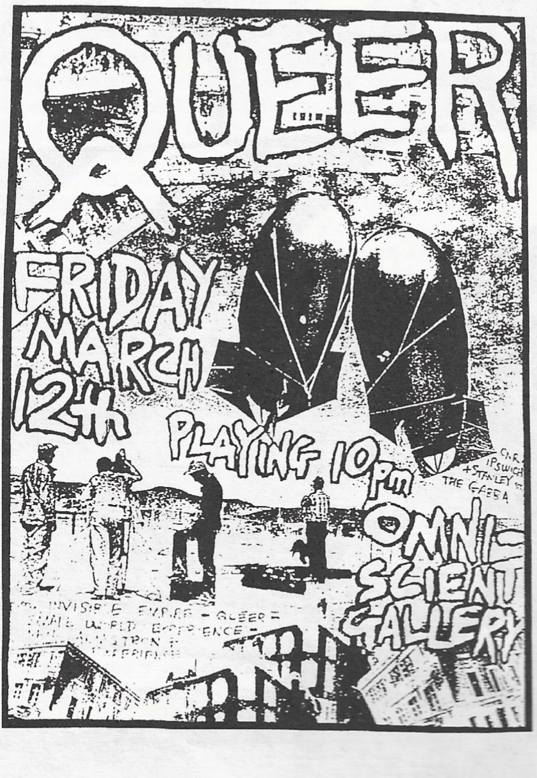


Queer Int cont....

RH: *Well you never know,you may even get up to a level where you can in a hotel in St.Kilda for $20 a nite !!*
Andrew: I mean,we've played more times this weekend than we have in 18 months in Brisbane. Actually the gig we played last nite was one of the best we've ever done....and no-one from Brisbane was there to see it !! -They'll never know !
RH:*Ok,so tell us what you've got out as far as releases goes huh !*
Monty: We've got the 7" which has been out for about a month,that's 'Queer Vs Dead C' -funnily enough by QUEER -that's 3 songs,& we've also done a CD Compilation called 'FUCK THE WHITE RACE' -A malignant Xmas Collection -& that's a national comp,it's got bands like....from Melbourne there's VENOM .P. STINGER and the GATEKEEPERS........
RH: *I thought the GATEKEEPERS were from Queensland ?*
Monty: They're sort of from Queensland and Melbourne,they've lived in both places.And we've also got THOU GIDEON who are from Perth, SOAR WHOLE who are from Sydney,we played with them a few nites ago,and mostly Brisbane stuff-cause that's most of the stuff that i've heard that i like.
Andrew: Have you ever heard of the 'Freak Circus' compilations -put out by BLOWHARD ??
RH: *Yeh,the ones with the silk screen CD slips etc..!*
Andrew: Well we've got a track coming out on 'Freak Circus Vol #3',so keep your eyeballs peeled for that one ! Yeh,so as far as actually releasing material goes,i mean we've been together for 2 years now and as far as releasing stuff goes,we've been pretty slack.
RH: *So what sort of prompted you to get a band going in the first place ?,was it because you came from a shitty.boring neighbourhood ?,or because there was no bands happening or what ??*
Andrew: Dangerous upbringing !,y'know -twisted parents ! Monty: It was from being abused children ! RH: *Oh yeh,broken families huh ?* Monty: Yeh,broken families! Cal: Being street kids! Monty: Yeh,but we just had this natural ability that shone through throughout the trauma's of our youth,and the only way we can express our true feelings is through the relaxed harmonies of music !! Andrew: That's bullshit-we're all latent homosexuals !
Monty: Well one of us is a latent homosexual..................and it's not Cal or i !!
RH: *So it all started with one of you saving up your dole cheques to buy an instrument..........like a drumstick or something ?*
Andrew: So why did we start the band ? Monty: Well i was in this other band called NOOSE,and we toured down to Sydney and it was pretty fucked up at the time and the band disintegrated while we were in Sydney,& we put out a posthumous single thru Malignant and i was looking for people to play with & knew Cal & Stumpy,so that's what happened !!
RH: *So who would be the most popular bands in Brisbane at the moment ??*
Monty: Well the DREAMKILLERS and BLOWHARD lot's of people go and see .
RH: *Yeh,well they're a couple of bands who Melbourne audiences would be pretty familiar with !*
Monty: Well they're probably the only ones who regularly make money for other people !,and i guess that's why you get to hear about them!,like we're not in any of the music press or anything cause we don't pay for advertising !! Y'know Brisbane's probably the same as anywhere else-if you pay for advertising the magazines will write articles about you! -I'm into making music,NOT advertising !!







SLUB -THE LOUNGE -29/8/94.

Pic · Scotti

I SPIT ON YOUR GRAVY-THE TOTE

Pic · Scotti

JESUS CHRIST SUPERFLY

Pic · Bruce

BOREDI-20/5/94-GB HOTEL

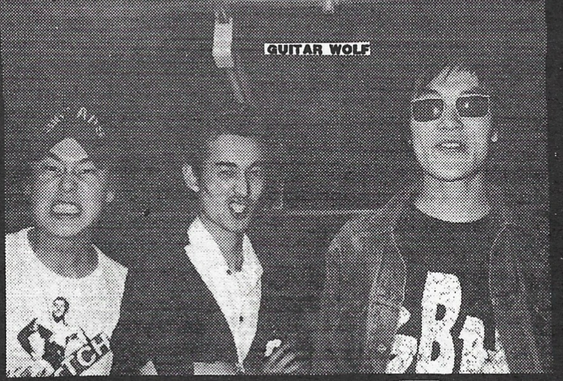
Pic · Scotti

HARPOON-20/5/94-GB

Pic · Scotti

PERIL-11/2/94-GB HOTEL

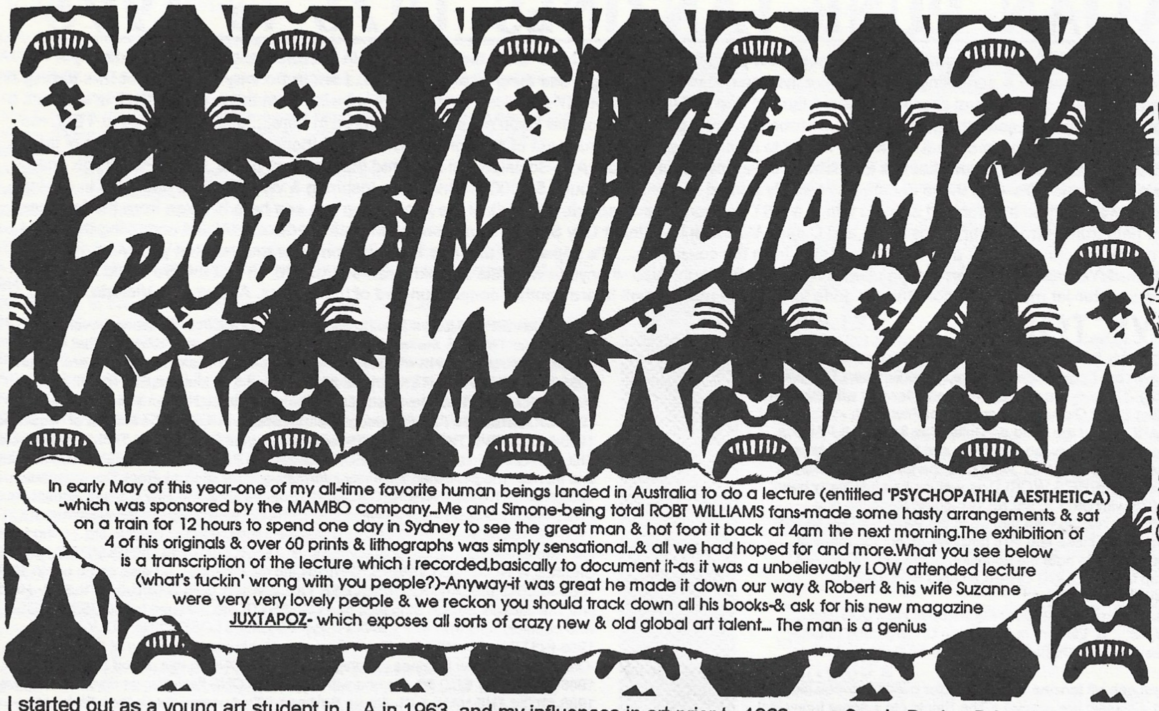
Pic · Scotti


GUITAR WOLF

Pic · Bruce

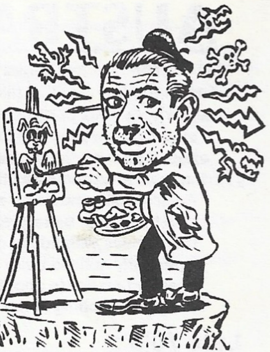
NATION OF HATE-FIRST CLUB GIG-THE TOTE.

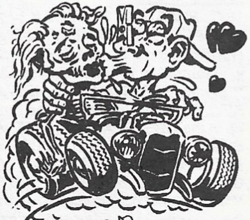
Pic · Scotti



ROBT. WILLIAMS'

In early May of this year-one of my all-time favorite human beings landed in Australia to do a lecture (entitled 'PSYCHOPATHIA AESTHETICA) -which was sponsored by the MAMBO company...Me and Simone-being total ROBT WILLIAMS fans-made some hasty arrangements & sat on a train for 12 hours to spend one day in Sydney to see the great man & hot foot it back at 4am the next morning.The exhibition of 4 of his originals & over 60 prints & lithographs was simply sensational...& all we had hoped for and more.What you see below is a transcription of the lecture which i recorded,basically to document it-as it was a unbelievably LOW attended lecture (what's fuckin' wrong with you people?)-Anyway-it was great he made it down our way & Robert & his wife Suzanne were very very lovely people & we reckon you should track down all his books-& ask for his new magazine JUXTAPOZ- which exposes all sorts of crazy new & old global art talent.... The man is a genius





I started out as a young art student in L.A in 1963, and my influences in art prior to 1963 were Comic Books, B-Movies, Hot Rods, Motorcycles, situations like that. I had known **Ed 'Big Daddy' Roth** prior to 1963 and came to L.A to get an art education,I enroled in L.A City College because I didn't have a High School diploma and I heard it was easy to get in there! I had the impression of art, as a very adventurous, surrealistic, imaginative adventure and when I got to art school that was glutted immediately; with the art movement of Abstract Expressionism. Abstract Expressionism dominated art all through the 60's and 70's and it really put a ginch on draughtmanship and craftmanship, so I was really disillusioned with art, and all my peers at that period of time of Abstract Expressionism referred to me as ' the illustrator' .... so I had to go out and get a job... so I took one job after another..... I was art director for Black Belt Magazine and that lasted for about six months and they fired me, and I got a job as an excutive aspiriant, container designer for Weyerhauser Corp. and it was a period in my life where I was pretty psychedelic and it didn't take them long to realise that I wasn't executive stock and they fired me from that .... and in desperation I went back down to the unemployment agency; and going down to the unemployment agency and asking for a job in the arts is very amusing in itself; so they told me they didn't have anything for me;....'Oh but we do have one thing, but everybody we send down there have said that the conditions are too filthy...' and I said ' Yeh ....well what's that ?' and they said they need an art director down at Ed 'Big Daddy' Roth's. So this is 1965, and from that point on, my career just really took off. I was making a tremendous amount of money, I was allowed to live the bohemien life that I'd wanted to live. And later on in the 60's ,I got involved with the Psychedelic poster artists, as I'd met these fellows through Roth's studio's and Psychedelic posters were just starting in '66 and through these people I met the people who started the first Underground Comix, **Robert Crumb, Gilbert Shelton** and I was immediately pulled in to do Underground comic books in the early 60's. Being involved with Ed 'Big Daddy' Roth, I was pulled back into this Hot Rod world; this very fast world of bikers and drugs and one thing or another that went on in L.A. At that period in time, Roth's studio's was a very imaginative think tank, there was no other place in the world like it; It was like being in Salvador Dali's guest house or something, it was a remarkable experience. In this whole period of time I was doing oil paintings,I was doing Psychedelic, very realistic oil paintings and I had no peers, there was no-one else doing this, it was just relegated to the form of illustration. So I kept painting and kept painting and ahh... these paintings were selling!, and I'd spend eight months or a year on a painting and get $10,000 for it. There was a market for this kind of artwork so as Roth faded out and Underground comix got big I stayed with Underground comix and still painted, and then as Underground comix faded out in the late 70's, I took off as a painter on my own, and that's what I am today, kind of an odd painter! And what you're probably asking yourself is where the hell does this guy fit into the real art world??? Well I'm not alone, there's probably a couple of hundred other painters on the planet that are like me, that have a certain amount of dexterity and imagination that just didn't fit in ah... minimalism and conceptualism and other forms of art that had come along. One thing you have to understand about art, art in the 1960's- Art Expressionism was an offshoot of Expressionism and Impressionism and it was a very conservative art movement. Art in the early 60's was based on looking for 'Art Truth'; 'Art Truth' was like ...'be true to your medium', if you made something out of wood, you have to make it gnarly so it's like wood, or if you paint an oil painting you gotta paint it real screwed up and knobby looking and blobby, cause that's the nature of oil painting. If you weld something you gotta screw it all up and burn it all up because that's the nature of welding on some things. So as time passed, and the Vietnam War passed, truth wasn't such the big deal anymore as 'Art Freedom' was, and 'Art Freedom' - this was something I was a little more enthusiastic about....'Art Freedom' was kinda augmented in part by kinda throwing off the shackles of censorship. No segment of art or graphics did this more heroically than **Underground Comix**; now there's lot's of publisher's and newstand dealers who went to jail for selling Undergroung Comix in the late 60's to early 70's. And you won't read this in Art History books, but all the advance and foreground that was taken from Pornography was originally done in Underground Comix.It was a fairly simple matter for the Underground art history to come in and grab all these laurels, but in truth there was a lot of jail time spent by people in Underground Comix. Now, I should make some mention about my postition in the art world, I got involved in what was called the **'Punk Rock Art Movement'** in 1981-82; there's an artist, I don't know whether you know him or not called **GARY PANTER**, considered the father of Punk Rock Art. Gary was from L.A with me, and he started out in a Punk Rock Publication called **SLASH**; and immediately through the United States and Europe he got a reputation as the prime Punk Rock artist. Gary and Mae Zone and a number of other artists started showing in these after hours clubs - which were actually fronts for selling alcohol without a licence. The gallery was just a slap dash excuse to throw up a bunch of wild art and sell booze after all the clubs had closed; so this offered a whole new venue for Underground Art; that I wish had come 15 years earlier. So I've always done very tight and precise painting and all of a sudden I see this young generation of painters come in underneath me doing this slap dash stuff and they're getting all this attention and laurels and credit and whatsoever, so what I did, I figured I'd better come up with a breezy style of painting to compete with these people cause I can't spend 3 or 4 months on a painting and then put it on a wall where a bunch of drugged out people are gonna urinate on it; so I started doing a series of paintings that I called **'ZOMBIE MYSTERY PAINTINGS'** and I wouldn't spend more than ,ah, three days on a painting, and since my audience was young people either drunk or on drugs at three o'clook in the morning - I didn't really have a big moral responsibility in the content, so I realized that being an older artist with a certain amount of experience in draughtmanship that I could probably butcher the rest of these guys by expressing myself representationally.So I did slap dash pictures of nudes and very violent situations and tried to extract as much energy as possible out of a wooden canvas. I'd use old burlap jute canvas that didn't have a long life to it with very inexpensive paint... figuring that somewhere down the line that this painting was gonna be damaged and that the repair would be part of it's charm. So I started on a series of 'ZOMBIE MYSTERY PAINTINGS' and I did extremely well, and what I did - sold these paintings, I got people interested in em' and I sold them sight unseen, you had to buy the painting sight unseen at a set rate that you can pay off in time, and I called this 'blind subscription' and the paintings were'nt expensive, and they were oil on canvas. So I had 30 or 40 people paying me $50 a month on paintings and that money rolling in was really a nice return, cause the paintings were no more that $600 or $1000, so that was a sweet little situation! and one to be observed if you're a young artist. So anyway I graduated from one gallery to the next and one after the other and finally worked my way into a couple of galleries in New York; like **Psychedelic Solution** and **Bess Cutler's** gallery and I'm still going in **Pyraground** in New York today. So whether they like me or not, I am a part of the International Art World and I have a place in it. And I've been written up in **'Art Forum'** and a number of magazines and not always in the best light, but nonetheless with my Underground Character I have knocked a 'hole in the wall' so to speak and a number of people are following me through that hole...

ALL GRAPHICS FEATURED HERE - © ROBERT WILLIAMS 1980/1993/1995.

AUSTRALIAN PUNK FANZINES 1976 TO 1996

The next few pages is something i've been wanting to **Document** now for quite sometime & have done the best i could in the few months that this took to put together,slowing sifting through information & scribbling notes all over the damn joint. Now let's get one thing straight here........**I am in no way stating that this listing is anywhere near complete !!** -There is obvious gap chunks scattered thruout and HUNDREDS of DIY produced fanzines are missing from these pages,BUT at least it's a start to something,& a form of order-until something better swings around,so don't go ragging on me if you're zine ain't featured in here.....please feel free to TELL me about it through the post or by Fax-as the file is open & i'm happy to add to it until the computer runs out of memory!. With the smothering of FANZINE covering of late in the mainstream media,i think it's important to know that folk in Australia have been churning out Anti-Social,Music Fan fired independent press of the Punk/High energy Rock'n'Roll persuasion since the mid 70's -and these documents-usually printed in numbers around 50-100 are truly awe-inspiring & valuable time capsules in seeing how the music underground was shaped and formed & these things MUST be recognized dammit. The bulk of the information you see here is taken from the fanzines themselves,with tidbits of help from Harry Butler,Bruce Milne,and Clinton Walker's book'Inner City Sound'. **A message to fanzine editors:** Whilst compiling this info i repeatedly noticed quite a lack of actual DATES and YEARS missing from the covers etc....-It's imperative that folk 10 years from now realise what year your mag was issued-so how's about zine#/Year/& Month even getting used a bit more often huh!.Also -if anyone who has any old fanzines from 76-86 that they've found and are thinking of ditching in the dumpster-let me know before they're gone forever,as i may as well hoard another couple hundred of the fuckers. Anyway -go Victoria...............

VICTORIA

Late 70's :

1977 -**PLASTERED PRESS** # 1-Possibly the FIRST melb 'Punk era' zine-began life in 76'.

1977-**PLASTERED PRESS #2**- New York Dolls,Modern Lovers,Radio Birdman,TATROC (Tootho and the Ring of Confidence) -The only known documented interview with this band who formed in 1974 & Featured Clint Small,Graham Pitt,and Simon McLean.
** In mid-1975 ROWLAND HOWARD joined the band on Guitar,Sax,& Vocal & PAUL KELLY spent some time in the drum stool. Rowland,Graham,and Simon would later end up in the OBSESSIONS in 1977,whilst CLINT SMALL went onto the LITTLE MURDERS. Graham Pitt was also in FICTION and PIERRE'S WORLD,as well as being in 'party band' ANTENNAE & THE KIDS in late 1976 with BRUCE MILNE (Au-go-go Records) and GAVIN QUINN and JARRYL WIRTH-who would then turn up in the BABEEZ/THE NEWS.
***A historical document indeed-as are all these late 70's fanzines-as not too many of them survive to this day-and it's interesting to note the acension of folk like ROWLAND HOWARD-who would later show up in the YOUNG CHARLATANS,BOYS NEXT DOOR,and of course the BIRTHDAY PARTY.

1977-**PULP #1**- Radio Birdman,Last Words,Saints,Obsessions,Boys Next Door,The Leftovers,The Survivors,The Reals,etc.... A Landmark Australian Underground release.

1977-**PULP #2** -The Saints,Monkee's,Young Charlatans,Jab,Sane 13,Babeez,Radio Birdman,Richard Hell etc....

1977-**ALIVE 'N' PUMPING**-#1-Great one off fanzine with Blue color overlay cover which featured Radio Birdman (including a classic live review),+ The Saints,etc + some funny last minute inserts about Punk radio shows,places to pick up Punk/New Wave records etc...

1978-**PULP** #3/4 - The Leftovers,The Sports,Patti Smith,Boys Next Door,lot's of classic reviews,and really interesting ad's for members wanted (Young Charlatans etc) and things like the BABEEZ looking for a rehearsal space. Hand stencilled cover....PULP was edited by Clinton Walker (Who recently was the Author of the BON SCOTT biography etc), BRUCE MILNE (Au-go-go Recs) and a few willing helpers. A classic Oz Punk document.

Early 80's :

1980-The **NORTH FITZROY BEAT** -One off music Paper. + 'New Music' magazine.

1980- **FAST FORWARD**-CASSETTE/FANZINE -Very ambitious Bi-Monthly project from Bruce Milne and co -Packaged in a plastic wallet -FAST FORWARD showcased many local bands-laying down exclusive tracks that still to this day have not appeared elsewhere. Also a lot of Overseas Artists featured as well. 13/14 cassette/zine documents issued !

1981-**REGRESSION #1**-The Clash,Generation X,Anti-Nowhere League etc.... *Regression was edited by Alby-who kept his Punk zine going for many years & 10 issues...He would later show up in the band POLITBURO the following year....then hopskipping thru a few other bands before becoming a stable member (Bassist) of VICIOUS CIRCLE in the mid 80's.... (Who - as things go,have recently reformed in 1995 with original members Paul and Les holding the fort.)

1981-**EDITORIAL CHAOS** #1-Corporate Body,Theatre of hate,some great reviews etc...

1982-**PORTABELLO MARKET** #1 -Opinions,UK Punk write-ups,PBS-FM int etc..

1982-**PORTABELLO MARKET** #2-Bootboys,Film Reviews,Gig Reviews etc...

1982-**REGRESSION**#2-Crass,Exploited,The Outcasts,etc...

1982-**REGRESSION** #3-Depression,Red Alert,Special Duties,Chron Gen etc...

1983-**REGRESSION** #4-Chelsea,Crass,GBH,Partisans,The Business etc..

1983-**REGRESSION** #5-The Adicts,Infa Riot,Siouxsie and the Banshee's,Politburo,etc..

1983-**REGRESSION** #6-Threats,Discharge,Threshold of Pain,Fits,Justified Hatred etc..

1983-**REGRESSION** #7-One Way System,Depression,Attak,Flipper,Mob Vengeance etc..

1983-**REGRESSION** #8-Perdition,Vibrators,Red Alert,Attak,Quick & the Dead etc..

1983-**TRIBAL ATROCITIES** # 1-Mainly UK Punk coverage etc...

1983-**PUNK PURGE#1** -Published by a very young (11-12 yrs) TIM HEMENSLEY that featured some great writings,band reviews,strong opinions etc,and lasted till Issue #7 (see below). Tim went from ROYAL FLUSH in 1982 to ANTi-CLIMAX,REVENGE, MORBID DREAD,THE FAROUK BROTHERS,GOD,BORED!,and currently the mighty POWDER MONKEYS of course. **The Punk Purge's were great Melb Punk documents indeed-as for a 12 yr kid doing a fanzine & playing in a snotty punk band was unheard of!

1984-**SOFT OPTION** #1-? -Indie music zine which existed through the mid-80's and sometimes came with free FLEXI-DISC (I spit on your gravy,Shower Scene from Psycho,etc etc..-Pretty interesting for it's time-no more info on when it stopped.) This first ish featured the Metro Jets,Arms and Legs,Paul Elliot of Polyester etc..

1984-**REGRESSION** #9-Neos,UK Subs,I Spit on your Gravy,Detonators,etc...

1984-**REGRESSION** #10-Upright Citizens,Icons,Riistetyt,Civil Dissident etc...LAST ISSUE!

1984-**PUNK PURGE**-#7-Great write-up about the DEAD KENNEDYS 83' tour etc etc..

1984-**SUBVERT PRESS** #1-The Bodies (Featuring Dave thomas who would later end up in WHITE NOISE,SISTER ANN,BORED! etc..)...+ Alien Sex Fiend,Oz Punk demo reviews..

1984-**SUBVERT PRESS** #2-Civil Dissident (Featuring Tracey-ex: HUMAN CRASH, SOCIETY'S VICTIM etc...& now currently in Adelaide band CRUSH INC) ,and Mat (who-in 95' is currently the Singer/Guitarist in newish local band SPHYZEIN),..+ Disorder,Qld etc.

1984-**GREEDY AND PATHETIC**-#1-Vicious Circle (Featuring Les and Paul who later went onto RUE MORGUE) ,Psychotic Maniacs (Feat-Liz,who later turned up in GASH),The Meatmen,The English Dogs,etc...

1984-**GREEDY AND PATHETIC** #2 -Insurrection,Rattus,DOA,Riistetyt,Permanent Damage

1984-**MAN CANNOT LIVE ON ENO ALONE** #1-6 ? - Great little personal music fan zine put out by a very young JOEL SILBERSHER (GOD/HOSS/etc etc) -featuring everything from Civil Dissident to Eugene Chadbourne to Alligator Parade to funny pics and writings all under the name of 'Steev Stake'. A shining little mid-80's fanzine this.

1984-**THE FRONTLINE** #1 & #2- Domestic Vermin,The Tribe,Local scene stuff etc...

1984-**THE FRONTLINE** # 3 -Civil Dissident,Perdition,Depression,4000 Million,etc..

1984-**BREAKOUT**-# 1 -Permanent Damage,Red Tide,Vicious Circle,BGK,Etc..

1984-**McMOSSHEAD**-#1-Civil Dissident,I Spit on Your Gravy,Bedlam,Etc..

1984-**PERFECT TRANSITION**-#1,#2,#3-Punk/Skate zine published by DAVE ROSS of CIVIL DISSIDENT,CONDEMNED,VICIOUS CIRCLE,MASS APPEAL etc...

1984-**WORK,CONSUME,DIE** #1-Civil Dissident,Murder Murder Suicide,Collage Art etc..

1984-**THE LIVIN' END** #1-#7 ? -Out of Geelong-this was a fantastic 60's Garage inspired fanzine issued by DEAN MITTELHAUSER -which later featured a free HARD ONS flexi etc.

1984-**FAMILY SLAUGHTERHOUSE** #1 & # 2 -Pretty much local scene coverage etc..

Mid/Late 80's :

1985-**THRASHOUT** #1 -Zero Point,Disorder,Civil Dissident,Siege,Youth Brigade etc.. -Great little fanzine from Dave-from where i came from in MOOROOLBARK !- always packed full of Punk/Oi! info etc..

1985-**OBJECT DISMEMBERED** #1-Murder Murder Suicide,Mob 47,Insurrection,The Tribe,The Stupids,Mornington Crescent etc... -Another one by DAVID ROSS.

1985-**SUBVERT PRESS** #3-Death Sentence,Vicious Circle,Redzone,Government Issue,etc..... This was the last Melb based issue as the editor Skeedaddled to Perth.

1985-**CONSUMER JUNK** #1 -Great new fanzine-which was to get better and better .

1985-**FAMILY SLAUGHTERHOUSE** #3-Deformed,5 Yr Mission,End Result,etc..

1986-**THRASHOUT** #2-Govt Issue,DOA,Death Sentence,Human Waste,Snix,etc...

1986-**CRASHED OUT** #3-Strawdogs,Heimat,Brainwash,etc....the last ish of 'Thrashout'!

1986-**PALLATIVE TREATMENT** #1-Renegade,Agent 86',Crucified Truth,GASH,Circle of Shit,etc..-Great first issue from GEOFF SIMMONS (HUMAN WASTE,EXTREMES,etc) and friends who published a chunky,informative piece of Punk Rock Documentation.

1986-**OBJECT DISMEMBERED** #2-Govt Issue,Ian Mackaye,SNFU,Mass Appeal etc.. Pretty much made on location when DAVID ROSS was overseas travelling around....

1986-**CONSUMER JUNK** #2-GASH,Death Sentence,Alligator Parade etc... (who featured folk who ended up in such local combo's as: TERRORIZER,SLUSHPUPPIES,NURSERY CRIMES,WINDSHIELD VIPERS,SHREEN,etc etc etc etc......#3 also came out in 1986.

1986-**ALIENS,MUTANTS,SENSELESS VIOLENCE & GIRLS GIRLS GIRLS** #1 -Hard ons,The Jackals,Sunset Strip,plus free CASSETTE etc... Issued by COUSIN CREEP, who currently runs the HIPPY KNIGHT label & issued LOSER FRIENDLY in 1995.

1986-**INSTITIONALIZED** #1 -Death Sentence,Subhumans,Children of Sorrow,etc.. -One of the very few fanzines to come out of GEELONG in this period !.

1986-**THE LIVIN' END** #6 -the one with the HARD ONS flexi-disc as discussed above.

1986-FROM THE VAULT #1 -Radio Birdman,60's Ausssie Punk,Pink Finks,etc..- Fantastic Australian Collectors mag that tackled big articles on many Australian groups from the 50's to the 90's with extensive research,family trees,etc. Vol#2 Number #4 was the final issue (1990) -which had a great BORED!/Geelong related piece. All the issues came with either flexi disc or hard vinyl 7",a sorely missed mag!

1986-**SICK AND TIRED** #1-Covering local punk stuff and more.

1986-**STONE THE FLAMIN' CROWS** #1 -Double Cassette compilation issued by DAVID ROSS (with one tape featuring LIVE stuff) -that also came with an extensive 'fanzine' - detailing info on all the 40 odd bands covered. A great labour of love Punk Document.

1986-**POST MORTEM** #1 #2 -Another one from down Geelong way.

1986-**PALLATIVE TREATMENT**-#2-MDC,Hard Ons,Black Flag,Arm the Insane,GG Allin, Nobody's Victim,etc...The last issue of what was a great Melbourne fanzine....

1986-**INDEPENDENCE**#1-Covering indie music down in Geelong.

1986-**FATAL VISIONS**#1-Covering Cult Film/Horror and lot's more-beginning it's existence as a photocopied old style zine,and still pumping them out today! Publisher MICHAEL HELMS has stuck with his baby for over a decade & it STILL knocks us dead every issue!

1987-**OLLIE ON OVER**#1 -Skate mag w/:a feature on hard rock band the Astro's etc..

1987-**THE LIVIN' END** # 7-Another issue from Dean M.

1987- **FORMS OF HUMAN EXPRESSION**#1-Very interesting one off fanzine covering underground artists such as TIM DOGNEST etc...loads of wild graphics in this.....

1987-**FROM THE FRONTLINE**#1-Perdition,Chronic Submission,Depression,etc...

1987-**RESISTANT HARMONY**#1-Mr Bungle,No Fraud,Guilt Parade,Vicious Circle,etc.. (It seems like ages ago cause it WAS!....Editor has now progressed from Typewriter to 'keyboard' - Inspired by Sydney's 'RISE ABOVE' fanzine . 8 years and counting......

1987-**INDEPENDENCE** #2- X,Vultee's,Naked Remain,Huxton Creepers. Geelong based.

1987-**NEVER GO BACK**-#?-Jello Biafra,Poison Girls,etc...

1987-**UNCOOL** #1-Mental Hellth,Problem Children,NZ report etc.. Strange one-off zine.

1987-**CONSUMER JUNK** #3/#4-One of Melbourne's best zines!-packed fulla info,w/: GOD,NEGATIVLAND,HONEYMOON KILLERS (Feat: Jerry Teel currently in the great CHROME CRANKS)-and lot's more. Published by DICK HUNTON. Always a good read.

1987-**DEATH RIDES A PALE COW** #1 -Compos Mentis,Disarm,BGK,Attitude Adjustment, Vicious Circle etc...Another one squeezed outta Geelong.Don't know if any more exist !

1987-**DEVIANT STANCE**-#1-Amebix,Instigators,etc....

1988-**NERVOUS BREAKDOWN** #1 -Ben Brown,Mass Appeal,Smeer,Artwork,etc...

1988-**CONSUMER JUNK**-#5-Pestilence,Culture Shock,SSDC,Instigators,etc...

1988-**ACTIVATE**-#1 & #2-Police Powers,Social issues,etc....

1988-**RESISTANT HARMONY**-#2-Justice League,Vultees,Dead Silence,The Dorks,etc...

1988-**RESISTANT HARMONY**-#3-Fugazi,SIC,Napalm Death,Shudder to Think,Mr Bungle, Weddings,Parties,Anything,The Slushpuppies,Bastard Squad,Govt Issue,Hellmenn,etc....

1988-**DEVIANT STANCE**-#2-More along the lines of the UK Punk scene etc...

1989-**DEVIANT STANCE**#3-Chumbawamba,Disorder,Wretched,etc..

1989-**COMPOST**#1/#2#3-Entering the full swing 'Mudhoney Grunge era' by this stage,#2 may of been released mid 88...#2 had Ramones,Rope,Proton Energy Pills (Pre:Tumbleweed),Borderland (feat: Andrew and Richard -previously of CIVIL DISSIDENT/MAD FLOWERS/SOCIETY'S VICTIM etc..,with Richard going on to play guitar in SCOURGE from 92-95').....#3 featured Mudhoney,Dog Meat,The Mark of Cain,etc....

1989-**RESISTANT HARMONY**-#4-Attitude Adjustment,Public Disgrace,Phyakoulu,Stikky, Insyte,Arm the Insane,Henry Rollins,Brain Dead,etc....

1989-**VERBAL LUNACY** #1-Bored!,SIC,Public Disgrace,Brain Disorder,Mass Confusion, etc....Published by young STEVE CROOKS who is currently in the band TOECUTTER.

1989-**SHITFEAST**#1/#2/#3/#4 -Perhaps my favorite fanzine of all time (easy in the top 5), utilising the A5 format perfectly-and covering all sorts of 'street crazies' with descriptions,sighting spots,accessories seen carrying etc... Incredibly entertaining reading from a team of locals that is yet to be surpassed. Also featured was exceptional graphic rendering & a wide knowledge teamed with the best sense of humour in town. Totally slanderous,cheeky,informative,you name it-SHITFEAST had it. There should be a 'Best of'!

Early/Mid 90's :

1990-**SHITFEAST** # 5 -Came with bonus 'Doctored' football card in every copy.

1990-**M4**-#1-The Meanies,The Mark Of Cain etc...-Published from Melton (40 mins west of the city) by Clinton Green and friend .... and continued with Clinton at the helm solo up until Issue # 17-where it ceased 5 years later in 1995. Four issues in this first year:

1990-**M4**-#2-The Mark of Cain,Hard Ons,SIC etc...

1990-**M4**-#3-Denial,SIC,Slaves of Pain,etc...

1990-**M4**-#4-Splatterheads,Damage Case,Hot Tomatoes,etc...

1990-**SPONTANEOUS COMBUSTION**-#1-Mudhoney,The Mavis's,Pray Tv,etc...

1990-**EUPHORIA**-#9-DRI,Shihad,Danzig,Mudhoney,Sticky Filth,etc....

1990-**FATAL VISIONS** #7/#8/#9 -Mike is on a roll as he continues to thump them out.

1991-**FATAL VISIONS** # 10-Killer Clans,Piercing,GJ Schaefer,and more.

1991-**M4**-#5-Order of Decay,Despised,The Bacchae,etc....

1991-**M4**-#6-Mass Confusion,Darkcide,No Comply,etc...

1991-**THIS TIME I'VE GOT IT ALL FIGURED OUT**#1-Social expression etc...Shitfeast spin-off that was given away free on the streets by Editor DADDY CHAN.

Victoria continued....

1992-**DIARY OF A COLD** #1-News Clippings,stuff on Losing etc from Losercorp.

1992-**ACIDIC ACNE**-#1-Spiderbait,Guttersnipes,etc...

1992-**KICKBACK**-#1-Helium,Forcefed,etc....-Created by Shane and Matt & friends from down on the Mornington Penninsula,this fanzine certainly kickstarted a few people into doing shit & helping out,covering local & overseas bands,& centered around the 'Straight edge' ethos. Shane is currently in SET TO SNAP,whilst Matt sings for MINDSNARE.

1992-**M4**-#7-The Mark of Cain,Forcefed,Casualty,etc...

1992-**M4**-#8-Nursery Crimes,Rootbeer,Aversion Therapy,etc....

1992-**M4**-#9-Hard Ons,Matire,Live Reviews etc...

1992-**ZAEIGMORF/BONE**-Comix zine outta Geelong feat:artwork by Glenn Pearce,who later went on to airbrush CD covers for BORED! and the Splatterheads,etc....

1992-**RESISTANT HARMONY**-#5-Hoss,AntiSeen,Nirvana,Bored Euro Tour diaries + 3 trk 7" with tracks from Nursery Crimes,Killing Time,& Stone Circus (feat Mia now of Satellite)

1993-**M4**-#10

1993-**M4**-#11-Toe to Toe,Sonic Youth,Forcefed,The Mark of Cain,etc...

1993-**NUMB**-#1-Fugazi,Cave Clan,Greg Woods of Spiral Objective etc..-An interesting little A5 size fanzine published by Nnuk from Camberwell. Quirky,unusual,& entertaining.....

1993-**NUMB**-#2-Perma-culture,Fugazi,Cave Clan etc...#3 also issued in this year.

1993-**SIX PACK**-#1-#6-Not much i can tell you about this,cept' it finished in 93'.

1993-**NAPPY KILL**-#2-Legend Killers,Meanies,etc...-from the bowels of Blackburn!

1993-**CYBORNETIC MASTURBATION**-#1-Misery,Pet Earwig,Mince Kittens,etc....

1993-**MAILMAN**-#1-Pain teens,Ben Brown,Poppin Momma's etc...-short,strange,zine this!

1993-**KICKBACK**-#2-Bored!,Soda Can,Cringer,etc...

1993-**KICKBACK**-#3-Snapcase,Loudmouth,Aquanuggets,Face to Face,etc...

1993-**KICKBACK**-#4-Chokehold,Funbag,Legend Killers,Toe To Toe,Worlds Collide,etc.

1993-**YEAR ZERO**-#3-The Haters,The Grifters,Refrigerator,Dog Faced Hermans,etc...

1993-**WOOZY**-#2-Sonic Youth,Magic Dirt,Disposable Heroes of Hiphoprisy,etc...

1993-**WOOZY**-#3-More DIY rants'n'raves & enviro/social concerns + music etc...

1993-**STREET SMELL**-#0-Great local comic zine-this issue's theme...'the body'.

1993-**RESISTANT HARMONY**-#6-Fugazi/Dischord Discography,Scourge,Christbait, No Means No,Patterson's Curse,Mergatroid,Robt. Williams,etc.....

1993-**FORM GUIDE**-#1-Punter's Club free monthly!-A5 full zine,which actually DOES come out on time!. First issue featured the Powder Monkeys,Snout,You am i,Ripe,etc, pretty damn informative for what it is-& very well pieced together! Currently up to Issue number #25 -which is November 95's edition. A very healthy independent music guide !

1993-**BURP!**-#1-#3 -Newsletter for the Great Britain Hotel when it was THE R'N'Roll joint.

1993-**GUMBOOTS**-#1-Kryptonics,Brother Brick,Asteroid B-612,etc....-Great debut issue from Luke with original non-music interviews also & an effort to be commended....

1993-**CRUMPET**-#1,#2,& #3-Headache,Scourge,Seaweed Goorillas,.....Magic Dirt, Christbait,etc etc...Published by Brendan-who started off Crumpet from Benalla,then re-located into the guts of St.Kilda...-very good zine,with cans of beer reviewed,etc....-a fine effort that came to a halt a few yaers back. Brendan was last found in the band SANDPIT.

1994-**RALPH**-#1-#7 ?-Amazingly scrappy local fanzine with the ultimate in bad print & graphics that was a bit of a mystery.....was it serious? -who knows.......

1994-**FROM THE SAME MOTHER**-#1-#6 -Good local zine drifting on the outskirts of obscure local & overseas pop & underground DIY projects..Unsure of 95' status....

1994-**MAILMAN**-#2-Rob Younger,Revolting Cocks,Young Gods,etc...

1994-**CRUSTY PLAYLUNCH**-#3-Pantera,Sisters Underground,Graphics,etc...

1994-**FILTHY SURFIE**-#1-Great name,unsure about 95' status etc....

1994-**BLIND BANANA**-#1 & #2-Glossy indie mag which came,ruled,then disappeared!

1994-**M4**-#12-Bladder Spasms,Scroungers,New Waver,etc..

1994-**M4**-#13-Forcefed,Breather Hole,Devotchka,Hard Harry wrap-ups etc....

1994-**M4**-#14-Nete',Dead Gnome Co-Op,etc....

1994-**M4**-#15-Powder Monkeys,Devotchka,Ikon,etc...

1994-**M4**-#16-Nick Barker,Better Youth Organisation,Orbital,etc...

1994-**FARCELANE**-#1-Fugazi,Paperboy,Freefall,etc...-Jay & pals get into gear with the zine thing all the way out east at the bottom of the Dandy's....-a good lil' fanzine this!

1994-**FARCELANE**-#2-All,Devotchka,Mass Appeal,Price of Silence,etc...

1994-**STICKY'S THOUGHTS**-#1-Hard Ons,TISM,etc...Outta Lilydale!-Good to see!! (Kylie and Janette have also issued #2 and #3,with the others listed below)

1994-**IN THIS LIFE**-#1-Skater fanzine...no more info re: it's 95' status....

1994-**NUMB**-#4-How to juggle,writings,graphics,etc....always worthwhile!

1994-**MUSICGODSPLAGUE**-#2-Poems,Sourpuss,Graphics,etc....

1994-**BULGE**-#1-Opinions,Live Reviews,Pix,etc...-Good!-should be more a' these!

1994-**SWIRL**-#4-Sourpuss,Silverchair,etc....

1994-**BUGZINE**-#1-Fugazi,Buttjuice,Christbait,etc.... -Fresh,Fun,Fanzine issued by Max and Marita that was always a joy to see and flick thru. No longer around in 95'....

1994-**PREHISTORIC SOUNDS**-#1-The Saints,Models,Thought Criminals,Psycho Surgeons,Au-go-go Records History/Discography,etc.... -Issued by Ian McFarlane from the back streets of Box Hill. Ian used to write for FROM THE VAULT & also publishes the zine FREEDOM TRAIN (Oz 70's prog rock etc) & the 'Oz new music record guides' etc....

1994-**PREHISTORIC SOUNDS**-#2-Birthday Party,The Scientists,Laughing Clowns,etc..

1994-**MISUSE**-#1-The Mark of Cain,Queer,Comix,etc....-neat zine from Carlton Vic...

1994-**MISUSE**-#2-Issued as a 'one page' affair....

1994-**SANE WAVE**-#?-Poetry,writings,etc....

1994-**Ms 45** -# 1-#4 -Great simple but effective fanzine that is a current shining light!

1994-**PREDICTIONS**-#2-The Meanies,The Mavis's,Calliope,etc...

1994-**YEAR ZERO**-#4-Dawson,Powdermonkeys,Vocokesh,Mauve Sideshow,etc..-a hoot!

1994-**OZ-SKA-LIA**-#1-Melbourne's first prominent SKA fanzine in ages! -Good debut.

1994-**THINK**-#?-Writings,Anarchist information etc....

1994-**DEJAPOO**-#1-Local comic fanzine that featured the work of a bunch of artists,and also came with a bonus 'Iron-On' transfer and hand colored covers etc.....

1994-**KICKBACK**-#5-Deported Records,Earth Crisis,Minute Minder,Burst of Silence,etc.

1994-**SHABBY**-#1-Yo La Tengo,Smudge,Bettie Serveert,Peachfuzz,etc...

1995-**M4**-#17-Final Issue!-The Meanies,The Mark of Cain,etc....(as Ish#1 had) .

1995-**CYBERCORE**-#1-Tdm,Ministry,Sub Static etc....

1995-**MISUSE** #3 -More writings and interviews from Christopher.

1995-**STICKY'S THOUGHTS**#5-The NOFX issue -should of been 'issue #4'

1995-**STICKY'S THOUGHTS**-#4 & a bit-Sea Scouts,Salmonella,Steaming Dog,etc..

1995-**CYBORNETIC MASTURBATION**-#2-Undinism,Nailbomb,Stories,etc....-Good!

1995-**NAPPY KILL**-#3-Writings,Big Day Out,Dromana fest wrap-ups,etc...-Like it!

1995-**NAPPY KILL**-#4-No use for a name,Incursion,Muffcake,Primus,+ bonus 1c coin!

1995-**STREET SMELL**-#1-Fantastic new issue from Bruce Mutard. Total comic genius!

1995-**WOOZY**-#6-Large size! (This fanzine changes format with each issue almost!) inc: The Cannanes,The 3D's,Urban Survival,Ricaine,Comics,Artwork,Reviews,etc....

1995-**WOOZY**-#7-Back to small size!-inc: Beat Happening,Chopper bicycles,comics,etc.

1995-**LOSER FRIENDLY**-#1-Bill Shields,George Bevis,Reviews,Opinions,etc.....

1995-**RODANT**-#1-#4 -Free zine from one half of 'Ralph' fanzine.The most recent issues have featured Providence,Paintstripper,Peachfuzz,etc....as well as a bunch of other stuff.

1995-**OZ-SKA-LIA**-#2-Melbourne's new SKA fanzine goes at it again! -A tad thin maybe!

1995-**RETURN OF THE PUNK GUY**-#1-Newsprint style zine from Rosebud,featuring: Bodyjar,NOFX,Wally from the Meanies,Screamfeeder,Something for kate,etc...-Promising!

1995-**SHABBY**-#2 - The second issue-plugged out from the surrounds of Ringwood!

1995-**MISUSE**-#4 -Sea Scouts,Ricaine (both really good interviews),some great Bicycle/ Anti-Car pieces,reviews,& more!. A fantastic local zine that just keeps getting greater...

1995-**WOOZY**-#8 -Life Drill,Comics,writings,Sea Scouts,Stinky fire engine,& more !

1995-**Ms 45** -#5 /#6 -This keeps on coming out,is always free,& always a joy to peruse.

1995-**WOOZY**-#9 -UK Anarchy fest,comics,Barry White,Devotion,& more! Go Iain Go !

1995-**DRIVEL**-#1-Tism,Dave Graney,Satellite,some incredibe graphic artistry,& more !!

1995-**FATAL VISIONS**-#19-Richard Norton,Chinese film wrap up,Great Vid/Film reviews.

1995- **PREHISTORIC SOUNDS**-#3-Radio Birdman,New Christs,Visitors,New Race,Hitmen The Fun Things,Deniz Tek,etc...easy the best issue yet! Fantastic,informative interviews !!

1995-**MS 45**-#6 -Writings,reproductions,Graphics,etc. 1 A3 sheet ,1 A4 sheet.

1995-**BODGEY**-#1-Writings,Photo's,etc..in the classic 'paste'n'publish' format. Neat!

1995-**TRASH JUNKIE**-#1-Some good stories,loads of collage chaos,celeb stuff etc....

1995-**SUBVERT**-#1 -A newsletter type affair to promote the 'Subversive Recs' stable.

1995-**TADPOLE**-#1 -Geelong's first notable fanzine for sometime! -Inc: Spiderbait,Warped, Ween,lot's of fan based rabblings,and more! Big 50+ page first effort. Onya !

1995-**INSURGENCE**-#1 -Due November 95' as part of the Nation of Hate/Bastard Noise 7"

1995-**CANTOMIME**-#1 -Muffcake,Headcase,etc...A

1995-**RESISTANT HARMONY #7 / YEAR ZERO # 5** -Split Issue! -100 pages of bullshit !

SYDNEY /NSW

Late 70's :

1977-**SPURT**-#1-Magazine,Shock treatment,Johnny Rotten,Simon & the Diamonds etc.. -Pretty fab Punker document for it's time,with color overlay & snotty appeal. Edited by one Mr Ian Hartley -who also published underground reding material such as Fetish ,No,& Silence. An article on Ian's collecting habits can be found on Pg 180 of the San Francisco based 'Re Search' -Incredibly Strange Music -Volume 2 Book -which is well worth owning. **SPURT** apparently went on to exist through 7 issues,no other info available at time of print.

1977-**SELF ABUSE**-#1-Shock treatment,Hitmen,Live reviews etc...- A valuable little tomb of info this,with a biting attitude & some interesting bits and pieces. #2 also in this time.

1977-**YRANUS**-#1,#2,#3,#4 -Sydney Punk rag covering the music of the times etc..

1978-**SELF ABUSE**-#3-The Saints,Psycho Surgeons,Same 13,etc...

1978-**THE LAST ONE**-#1 -Punk,Rock'n'Roll related-no further info available.

1978-**AUTOPSY #1**-Radio Birdman (Rob Younger featured on the cover as a sketch drawing),Live Reviews from 77',Great Pictures,Loads of killer reviews about current shit.

1978-**URBAN PERIL**-#1 -Pics of X,the VICTIMS,Psycho surgeons,art collages etc.. + a review of Lou Reed's 'Street Hassle' and more! . Only 50-100 copies made. A true relic.

1979-**CHOKE**-#1 /#2/#3 -Contents Unknown-later issues may of appeared from 80' onward

1979-**FETISH** #1 -Pictures and Collages in A5 format . Numbered edition of 180 copies.

Early 80's :

1981-**48' CRASH**-#1-Chris Masuak,Trans 262,Lipstick Killers,New Race,etc... Published by Steve 'Danno' Lorkin -who has long been one of the most fanatical fans of high energy Rock'n'Roll the world over & who also issued 'Blurp' & 'Worm Tongue' and most likely a few others,as well as being in the Psychotic Turnbuckles. A Rock'n'Roll legend,whose fandom and fervour runs along similar lines of those which labels such as Dogmeat, In the Red & Crypt syphon their rock'n'roll juice from. Perhaps Sydney's answer to Phhudd /Black to Comm ! .Specializing in 72'- 84 Underground Rock'n'Roll stylings.

1981-**48' CRASH**-#2-Punk Rock 64-67' ,The Cramps,The Dead Boys,etc....

1982-**48' CRASH**-#3-Love,Sunnyboys,The Remains,etc..

1982-**48' CRASH**-#4-Rob Younger,MC5,Visitors,etc....

1982-**48' CRASH**-#5-Sonics Rendezvous Band,Chris Masuak Pt 2 + 3 band Cassette.

1983-**48' CRASH**-#6- The Scientists,Le Hoodoo Gurus,Milkshakes,Ron Asheton, etc..

1983-**48' CRASH**-#7-The Scientists,Troggs,Fun Things,Agents,etc... + Flexi-Disc.

1983-**B-SIDE**-#1 -Perhaps Sydney's most well known fanzine besides 'Lemon' -B-Side set strong printing & content standards in it's long existence -giving notable coverage to nearly ALL the totally independent and Underground bands that existed in and around Sydney,as well as of course Adelaide/Melbourne etc...Sometimes sporadic,but always very interesting reading,B-SIDE -led by editor Simon Lonegan & friend Caroline Birkett laid down many a great interview & also published lot's of essential Australian Rock'n'Roll info,in the years -1984 - 1989,with regular contributors etc...Info on earlier issues content and release dates are non-existent at time of press,so you'll have to make do with the info provided from issues #11 -upwards. *Simon is still active in the indie band T-Shirt print biz.

1983-**TROUSERS IN ACTION**-#3-World War XXIV (reformed in 1995),Crass,etc.. (See Adelaide Early 80's listings for info on T.I.A. issues # 1 and # 2 ok)

1984-**48' CRASH**-#8- Sunnyboys,The Most,Celibate Rifles,etc....+ bonus cassette.

1984-**TROUSERS IN ACTION**-#8- Undertakers,I spit on your Gravy,Itchy Rat,etc..+ #9

1984-**BUDDIES & PALS**-#3-(refer to Adelaide early 80's listings for isue #1 & #2 info) -Following this issue they changed their name to 'HANG EM HIGH' & issued #4........

1984-**THE ORIGINAL TESTAMENT-Cassette/Zine w/: Salamander Jim,Spectres,etc..**

1984-**TROUSERS IN ACTION**-#10-X,Feedtime,Vicious Circle,etc... A classic issue !

1984-**B-SIDE**#11-Celibate Rifles,Harem Scarem,Eugene Chadbourne etc...

1984-**B-SIDE**#12- The Eastern Dark,Deniz Tek,The Scientists,Reactor Records,etc..

Mid/Late 80's :

1985-**RISE ABOVE**#1-Hard Ons,Decontrol,Mass Appeal,Political Asylum,etc... -Edited by Steve King,this fanzine was always controversial & eagerly awaited,as Steve covered the bands of the moment well,& was not afraid to speak his mind,especially when it came to local bands etc. Steve later took up DIY press again with 'Beastly' mag....

1985-**B-SIDE**-#13-X,Deniz Tek,Ed Keupper,Beach Nuts (featuring Al who later wound up in VENOM P STINGER and is currently the Big Bassist for COME THE RUBBER PIG)

1985-**B-SIDE**-#14-Ups and Downs,Feedtime,Wet Taxi's,etc...

1985-**B-SIDE**-#15-Hard Ons,Screaming Tribesmen,Redd Kross,U.S. Noise,etc..

1985-**RISE ABOVE**-#2-Vicious Circle,Verbal Assault,Martial Law,ANWL,Impatient Virgins,etc,+ a section called 'How to make a fanzine' -which was the one printed piece that kicked RESISTANT HARMONY # 1 into embryonic emergence.

1985-**TROUSERS IN ACTION**-#11-Tactics,Hard Ons,Feedtime,World War XXIV etc.

1985-**VALIUM VALLEY**-#1-Mass Appeal,Be Kind to Beavers,Punk news clippings etc.

1985-**OUT OF SQUARE**-#1 -Debut issue -unsure of how many issues followed #2 -if any!

1985-**WORMDANCE**-#1-The Eastern Dark,James Baker Exp,Shindiggers,+ 12 trk Cass.

1985-**DISTANT VIOLINS**-#1 -? -Very regular,quirky,strange,music & odd bod shit.

1985-**LEMON**-#1 #2- Roughly the time of beginning of Louise Dickinson's fanzine,which kept plugging away at it,& kept on going a decade later!. Info on earlier issues unavailable

1986-**RISE ABOVE**-#3-Crucified Truth,Hirax,I Spit on your Gravy,etc... #4 also in 86'

1986-**SPARE PARTS**-#1-Hard Ons,Crucified Truth,DOA,G.A.S.H.,Random Chaos etc.

1986-**B-SIDE**-#16-Cosmic Psychos,Exploding White Mice,Zimmermen,etc..

1986-**LEMON**#3-w/:9 trk cassette + # 4 around this time also.

1986-**OUT OF SQUARE**-#2-Paul Kelly,Spy Vs Spy,Voodoo Lust,Trilobites,etc..

1986-**LAST BLAST /SYDNEY IN THE SEWER /GRUNGE IT SEVERELY**-info ???

1986-**THE FOREIGN OBJECT**-#1-Hard Ons,Psychotic Turnbuckles,etc...

1986-**RISE ABOVE**-#4-Vultee's,The Varukers,Sacriledge,Zapruders,etc...

1986-**FOREIGN OBJECT** #2-Fun Things,Flamin' Groovies,Oz 70's Glam,etc.

1987-**RISE ABOVE**-#5-Greg Ginn,G.A.S.H.,etc...+ the usual BLACK FLAG worship !

1987-**BE HAPPY**-#1/#2-Itchy Rat,Skate Demons,Crass,etc etc...

1987-**LEMON**-#5 -Again -no info available,until update etc..

1987-**B-SIDE**-#17/#18-Celibate Rifles,Fungus Brains,Deadly Hume,Seminal Rats,etc.

1987-**B-SIDE**-#20-Feedtime,Wreckery,Venom.P.Stinger,Waste Sausage/Black Eye.

1987-**B-SIDE**-#20.5 -BIG BLACK Australian tour mini-issue !

1987-**B-SIDE**-#21-Cosmic Psychos,Slub,Scientists,Big Black,Harry Butler,etc..

1987-**DAYS WITHOUT SORROWS**-#1/#2-Stupids,Amebix,Toys Went Berserk etc..

1987-**BEAT ON THE BRAT**-#1-Descendents,Vultee's,Crucified Truth,Spunkbubbles,etc

1987-**NEVER AGAIN**-#4-Mass Appeal,Vultee's,etc.. (no info available on earlier issues)

1988-**FIRE IN THE FIREHOUSE**-#1-Doomsday Hour,Adelaide/Sydney wrap ups etc..

1988-**FIRE IN THE FIREHOUSE**-#2-The Dorks,SIC,Where's the pope,etc...

1988-**DOG LICKERS FROM HELL VISIT THE LEPER COLONY**-#1-Mass Appeal,etc....

1988-**DISTANT VIOLINS**-#25-Straitjacket Fits,Cartoons,etc...

Sydney Continued...

1988-**LEMON**-# 6 -No information known at time of print.

1988-**CRIMSON CELLULOID**-#1 -Ambitious horror/cult gore film mag that was published in a short form gloss bound format. Editor David Nolte currently writes for Fatal Visions. (Issues #2 #3 also were issued in quick succession around this time !)

1988-**BLIND AMBITION**-#1-SSDC,Vicious Circle,My Heart Bleeds for you,etc..

1988-**VISUAL VIOLENCE**-#1 /#2 /#3-Splatter/Movie Reviews etc...

1988-**LEMON**-#7-Go Betweens,Bored!,X,+ 4 band cassette.

1988-**LEMON** #8-Hoodoo Gurus,Hellmenn,Exploding White Mice,+ 5 trk cassette.+#9

1989-**LEMON**-#10-The Cramps,Faith No More,The Melvins,Nursery Crimes etc..+#11

1989-**B-SIDE**-#22-X,Hard Ons,God,Killdozer,etc..+ King Snake Roost/Bloodloss 7"

1989-**B-SIDE**-#23-Lubricated Goat,Mass Appeal,Space Juniors,Slub,etc...

1989-**FIRE IN THE FIREHOUSE**-#3-Lethal Overdose,No Remorse,Bearded Clams,etc..

1989-**CRIMSON CELLULOID**-#4/#5 (Split with VIOLENT LEISURE)-50's porn etc.

1989-**BEASTLY**-#1-Steve Kings Post 'Rise Above' zine articles,graphics,etc..

1990-**LEMON**-#12-Cosmic Psychos,Hard Ons,Caligula,Kyuss,Janes Addiction,etc..

1990-**WHAT'S UP**-#1-You am i,Mudhoney,Cosmic Psychos,Headache,etc..

1991-**BEASTLY**-#2-Centered around the Ordo Templi Orientis teachings.....

1991-**DIRTY ON THE SHOVEL**-# 1/ #2Art related bits,graphics,etc etc..
Crazy all over the place fanzine in the spirit of ZEEEEEN etc... Interesting.

1991-**LEMON**-#13-Beasts of Bourbon,Fugazi,Bastro,+ 4 band 7" etc..

1991-**SKILLS OF DEFENSIVE DRIVING**-#1 -One of my fave Aussie zines!

1992-**SKILLS OF DEFENSIVE DRIVING**-#2/#3 -Writings,stories,etc.*+#4

1992-**BLIND**-#1 #2 -No further info available.

1992-**FIGHTBACK** #1 /# 2 -No info available,unaware of mid 90's existence.

1992-**HOLOCAUST**-#1 -Sick of it all,Persecution,Toe To Toe,Warpspasm,etc

1992-**LEMON** #14-Celibate Rifles,Clawhammer,Deniz Tek,Poison Idea,etc..

1992-**LEMON** #15-The Meanies,Coffin Break,Alice Donut,Powdermonkeys,etc

1993-**LEMON** # 16-The Fluid,Sonic Youth,Kiss my poodles donkey,Budd,etc

1993-**EDDIE**#1 -Off centre comix,music,art etc zine that is still strong as ever in 95'

1993-**SKILLS OF DEFENSIVE DRIVING**-#5-Screamfeeder,Chinese Restaurants,etc

1993-**SKILLS OF DEFENSIVE DRIVING**-#6-Bored!,Toad,Stories,etc...

1993-**SKILLS OF DEFENSIVE DRIVING**-#7-The Mark of Cain,Phone Sex,Taang,etc

1993-**SKILLS OF DEFENSIVE DRIVING**-#8-Spdfgh,Bushfires in Sydney etc..

1993-**LOADED TO THE GILLS**-#1-Toe to Toe,No Means No,Frenzal Rhomb,etc..

1993-**ISSUE 1**- #1 -Damien Lovelock,Mergatroid,Subversion,etc..*Also#2,3,4,5,6

1993-**FIGHTBACK**-#3 /#4/#5 -No further info available.

1993-**ERODED MORALITY**-#1 -Debut Issue -No further info available.

1993-**SLINGSHOT**-#1 -Skater fanzine,pics,bits and pieces,etc..

1994-**SKILLS OF DEFENSIVE DRIVING**-#8.5-Mini issue,stories,pics,etc..

1994-**SKILLS OF DEFENSIVE DRIVING**-#9-Slant 6,Jawbox,U.S. Culture,etc..

1994-**DIRTY ON THE SHOVEL**-#4-Blaxploitation,Art stuff etc....

1994-**ISSUE 1**-#7-Burgstrums,Abadon,Prozac,etc..

1994-**ERODED MORALITY**-#2 -No further info available at time of print.

1994-**FIGHTBACK**-#6 -No further info available.

1994-**PENII**-#1-Quite a fun little read this,printed on the A5 format.

1994-**PENII**-#2-Mr Floppy,GooGoomops,Writings,etc etc..

1994-**PENII**-#3-Lawnsmell,Clag,New Waver,Writings,etc...

1994-**LAZY COMET**-#1-Noiseaddict,SPDFGH,Underage gigs,etc...

1994-**X-FORCE**#1-Price of Silence,No Reason,Earth Crisis,etc...

1994-**COTTON FEVER**-#1-Newsletter styled fanzine etc..+ #2,3,4

1994-**THE FUNKY BUGLE**-#1 #2 -Henry Rollins,Articles,Art etc...

1994-**LEMON** #16.5 -Beard,Johnny Cash,Fluf,Worm Farm,etc...

1994-**LOADED TO THE GILLS**-#2-Blitz Babiez,Persecution,You am i,Subversion.

1994-**LOADED TO THE GILLS**-#3-Frenzal Rhomb,Aim,Unclean,Kiwi Kim,etc..

1994-**LOADED TO THE GILLS**-#4-Downtime,Minute Minder,Front End Loader,etc

1994-**LOADED TO THE GILLS**-#5-Lawnsmell,Toe To Toe,Terrible Virtue,etc..

1994-**LOADED TO THE GILLS**-#6-Damaged,Bad Brains,Michael Giles,etc..

1994-**BLIND** #3/#4 #5 -Skinwalker,Kaktus Mantras,The Veins etc...+#6/#7/#8

1994-**SLINGSHOT**-#2 -Skateboard Fanzine -W/: Pics & the usual stuff etc..+#3

1994-**SCROLLBURGER**-#1-All,Midget,Front End Loader,Downtime,etc...

1994-**SPUNK**-#1 -Palace Bros,Truman's Water,Magic Dirt,Sebadoh,etc..

1994-**SPUNK**-#2-Fluf,Superchunk,Sonic Youth,Butterglory,Crow,etc...

1994-**EDDIE**-#8-Roger Knox,Comix,Stories,+ a 23 track CD /Booklet,etc..

1994-**I HATE MYSELF & I WANT TO DYE MY HAIR**-#1 -Great little weeny zine!

1995-**BLIND** #9 -Cannanes,Superchunk,etc...

1995-**UNDERWORLD**-#1-You am i,Lemonheads,Fur,Screamfeeder,etc + free CD

1995-**UNDERWORLD**#2-L7,Ash,Ween,Big Chief,Incursion,Dirty Three,etc..+ CD.

1995-**NOISECRASH**-#1-Lawnsmell,Bodyjar,Paint Stripper,Unclean,etc...-Good Stuff!

1995-**NOISECRASH**-#2 -Toe to Toe,Nation of Hate,Magnacite,Leadjawr,etc...

1995-**LEMON**-#17-Nine Pound Hammer,Jeff Dahl,Writings,etc..(last issue).

1995-**PURR #1 /#2 /#3-Nitocris,SPDFGH,Disneyfist,etc..+ 7" & #3 with Cassette.**

1995-**ARE YOU NORMAL?**-#3-Front End Loader,Frenzal Rhomb,Nofx,etc..

1995-**TIC TOC**-#1-The Meanies,Popgun Assassins,etc...

1995-**LOADED TO THE GILLS**#7-The Porkers,Omnicide,Alchemist,etc.. A top read!

1995-**LOADED TO THE GILLS**#8-Blowhard,Gilgamesh,Blitz Babiez,Comfract,etc..

1995-**SPLEEN**-#1 -Deniz Tek,Superchunk,Fugazi,Lush,etc.. (originally located in Tasmania,this is the 're-born' Spleen,and it's a great little all round effort worth owning.)

1995-**GOATCHEESE**-#?-You am i,Hardware,Screamfeeder,etc...

1995-**EDDIE**-#10-Sleaze issue,Sex Stories,Comics,Crazy Shit etc..

1995-**SPUNK**-#4-Flying Saucer Attack,Liz Phair,Food,Built to spill,etc..+ cassette.

WESTERN AUSTRALIA

Late 70's to Late 80's:

1977-**REMOTE CONTROL**-#1 -Yep,Punk Rock in WA in 77' -no further info available on it's contents or any other underground publications from then until about six years later. There ya go David Gerard -fill in the blanks for us one day huh!

1983-**DELIGHT IN DISORDER**-#1-Conflict,Threshold of pain,Chaos UK,etc..

1984-**PARTY FEARS**-#1 -Perth's most consistent fanzine that covered the WA scene indepthly and lasted until the mid nineties-where it was a giveaway .Editor David Gerard is currently based in Melbourne & working on a fanzine in tribute to Louise Dickinson.

1985-**PARTY FEARS**-#5-Martha's Vineyard,Blue Ruin,Died Pretty,etc..

1986-**SPEED THRILLS**-#3-Paul Kelly,Husker Du,etc..

1987-**GUTTER PRESS**-#? -Punk Newsletter with Vicious Circle,Anarcho stuff etc..

1987-**PARTY FEARS**-#7-Stu Spasm,Sunset Strip,Lime Spiders,The Triffids,etc..

1988-**PARTY FEARS**-#9-Mick Harvey,Triffids Family Tree,etc...

1989-**PARTY FEARS**-#10-Kim Salmon,Widdershins,Waterfront Records,etc...

Early/Mid 90's :

1990-**PARTY FEARS**-#11-Black Eyed Susans,Celibate Rifles,TISM,Ed Keupper,etc..

1990-**PARTY FEARS**-#11.5-In between issue -updating the Perth scene etc..

1991-**PARTY FEARS**-#12-Someloves,Chevelles,Crabstick,etc...

1991-**PARTY FEARS**-#13-Healers,The Clean,Greasy Pop Records,etc...

1991-**PIGMEAT**-#1,#2,#3-Thrombus,Cinema Prague,Kim Salmon,Ratcat,etc...

1991-**ALYMERS TUNE**-#1/#2-Thou Gideon,Seein' Red,Final Pestilence,etc..

1991-**BLIND CONFORMITY**-#1-Goon Gut Babies,Hard Ons,etc...

1991-**THE HARVEY**-#1-Kryptonics,Ratcat,Kim Salmon,Pwei,etc..

1991-**MARCY**-#1-Rupture,Rust,Anti-Seen,Naked Raygun,Beat Happening,etc..

1992-**MARCY**-#2-Hoss,Poppin Mommas,Seaweed,King Snake Roost,etc..

1992-**GETTING UGLY**-#4-Rupture,No Comment,Doom,Exceed,etc...

1992-**ROCK'N'ROLL DIVORCE**-#1-The Celibate Rifles,L7,Militia 6,etc..

1992-**MARCY**-#3-Nunbait,Tom Hazelmyer,Hack,Tar,Dead C,Dogmeat Recs,etc..

1992-**TMT**-#1-The legend goes that only 2 copies are meant to exist! -This was certainly the start of something,big,as TMT went from strength to strength and young Mat thumped out them issues with reckless abandon-and still they come filtering in to this day !

1992-**TMT**#2-Spiderbait,Punchbag,Welcome Mat,etc..

1992-**TMT**-#3-Hard Ons,Nunbait,Screamfeeder,Seaweed Goorilla's,Fridge,etc..

1992-**TMT**-#4-Bored!,Exploding White Mice,Greg from Spiral Objective etc..

1993-**TMT**-#5-Screeching Weasel,Helium,Thrombus,Rhythm Collision,etc..

1993-**TMT**-#6-White Flag,Samiam,J Church,Wat Tyler,The Affected,Toe to Toe,etc..

1993-**TMT**-#7-Jawbreaker,Jolt,Brother Brick,Warped,Asteroid B-612,etc..

1993-**TMT**-#8-Face to Face,Smudge,Tilt,Queers,Paperboy,8 Bark,etc..

1993-**TMT**-#9-Sinkhole,Deathless,Mindless,etc...

1993-**KRAZINE**#2-Infected,Suiciety,Furbowl,etc etc..

1993-**POINDEXTER**-#1 /#2 -Articles,Opinions,etc... -Still going strong!

1993-**MARCY**-#4-Kim Salmon,Pavement,Royal Trux,MonoMen,Tar,etc..

1993-**ROCK 'N' ROLL DIVORCE**#2-Bored!,Mutt,Cosmic Psychos,Greasy Pop,etc..

1994-**TMT**-#10-Fugazi,Seaweed Goorilla's,Shellac,Steadfast,Noise Addict,etc..

1994-**TMT**-#11-Suiciety,Loudmouth,Splatterheads,etc...

1994-**TMT**-#12-Fluf,Goober Patrol,Powder Monkeys,Wormfarm,etc..

1994-**TMT**-#13-Fireballs,Beard,Lawnsmell,etc..

1994-**PIGMEAT**-#7-Cartoons,Articles,Guy Blackman,etc..

1994-**PAGAN GRIND**-#3-Infected,Opinions,etc...+#4

1994-**ANTI ANTI** #1 (A) -Scroungers,Fugazi,Skater Stuff etc..

1994-**ANTI ANTI** #2 (B)-Acid World,Rupture,Stump Mittens,etc..

1994-**POINDEXTER**-#3/#4-More interesting bits and pieces.

1994-**SALTY & DELICIOUS**-#1-Chris Knox,Fugazi,Melniks,etc..

1994-**CIGARETTE BURNS**-#?-Pig Meat fanzine,Skater Stuff,etc..

1994-**HOT BAKERY ITEMS**-#1-One Page zine with Caravan Park Reviews etc..

1995-**HOT BAKERY ITEMS**-#2/#3-Holiday Spots,OJ,Dirty Three,GG Allin,etc..

1995-**POINDEXTER**-#5-Fluf,Beatnik Termites,etc......

1995-**FLEXIBLE HEAD**-#8 Front End Loader,Magic Dirt,Foetus,etc...

1995-**SALTY & DELICIOUS**#2-Cannanes,Mustang,Smudge,Sea Haggs,etc..

1995-**TMT**-#14-All you can eat,Berserk,Horace Pinker,etc..

1995-**TMT**-#15-Schleprock,China Drum,No Fun at All,Potthole,etc..

1995-**TMT**-#16-Overflow,88 Fingers Louie,Wat Tyler,Doctor Bison,etc...

1995-**PAGAN GRIND**-#5-Disaffect,Wheelchair Motherfuckers,Price Of Silence,etc..

1995-**ESSENCE**-#2-Personal Views,Skater pix,etc...

1995-**ROLL EM'**-#1/#2-Jon Spencer,Posies,Supernaut,etc...

1995-**HOMEMADE**-#1-Tucker B Wilson,Bluetile Lounge,etc..

1995-**HOMEMADE**-#2-Thermos Cardy,Molasses,etc...

1995-**SEX,DEATH,& PIZZA**-#1-Photocopied art pieces etc..

SOUTH AUSTRALIA

Late 70's to Late 80's :

1979-**DNA**-#1 -The beginning of something crazy! -Harry Butler-Local Legend that he is,kicks off his no frills,incredibly in-depth,and detailed 'info' zine-tackling the histories of the Adelaide Punk scene from this point -right up to late 1995 when a newie was issued! On ya Harry -you're a bloody ripper mate! -Let's see if he can take it up to issue #100 ! Harry is currently holed up in the 'Thrash Grind Grunge' Record store in the guts of S.A.

1979-**ROAD TRAFFIC CONTROL** -#1/#2-No further information available.

1979-**ATTACK**-#1/#2 -No further information available at time of print.

1980-**PANIC**-#1 #2 #3 #4 #5 -Unsure of release dates on these issues !

1981-**SMASH IT UP**-#1 #2#3 -Another great long running S.A. zine published by Dave Manning-who has put in eons of effort in the Adelaide Punk scene over the years. Onya!

1981-**WOMBAT TURD**-#1-#8 -Yep-it's Harry again! -Eight issues in this time frame.

1981-**STEREOTYPED**-#1 #2 -No further info on these either dammit.

1981-**ARCH ANGEL**-#1-#4 -Four Issues up till this date as far as we know ok!

1982-**SMASH IT UP**-#4 #5 etc-Still very much current in this period.

1982-**DNA**-#?-into double figures and carried through pretty much each year....

1983-**PUBLIC EYE**-#1-#? -Cassette Zine -who featured on it? -who knows!

1983-**TROUSERS IN ACTION** #2-Positive Hatred,Siouxsie,etc.. Also NSW based.

1983-**ADELAIDE ROTT**-#1 -#? -Contents and multiple release info unknown.

1984-**BUDDIES & PALS**-#1-Civil Dissident,The Tribe,Vicious Circle,etc..

1984-**BUDDIES & PALS**-#2-Perdition,Civil Dissident,Permanent Damage,Mutants,etc..

1984-**CHAOS S.A.**-#1 -Perdition,Debortion,Attak,etc...

1985-**BUDDIES & PALS**-#3-Vicious Circle,Maximum Rock'n'Roll,Live Shit,etc..

1985-**HANG EM' HIGH**-#4-Celibate Rifles,Warumpi Band,etc..(Formerly Buddies & Pals)

1985-**DNA**-#46-Live/Demo tape listings etc.. -presented in that famous DNA style.

1986-**PIECE OF MIND**-#1-Cassette Zine -Bands featured unknown at time of print.

1986-**THINKING ALTERNATIVE**-#1 -Unknown how long it existed for!

1986-**DNA**-#49-Sydney Issue with Died Pretty,Screaming Tribesmen,etc...

1987-**ADDERLAID**-#1/#2/#3-Bloodloss,Opinions,Games,etc....

1987-**SMASH IT UP**-#25/#26-Where's the Pope,Big Black,King Snake Roost,etc..

1987-**SMASH IT UP**-#21/#22-Hard Ons,Mass Appeal,etc...

1987-**SMASH IT UP**-#23/#24-Fear and Loathing,Iron Shieks,Foot and Mouth,etc..

1987-**DNA**-#59-Lizard Train,King Snake Roost,Bloodloss,etc....

1987-**DNA**-#61-Funhouse,STP,Mental Hellth,Death Sentence,Scum,etc...

1988-**ADDERLAID**-#4/#5-The Mark Of Cain,Crummy Cowboys,Cannanes,etc..

1988-**SMASH IT UP**-#29-Adelaide Photo issue etc...

1988-**DELAY**-#1 -turned into 'SPEED HUNGRY CORRUPTION KINGS' for #2,which was issued a year later in 89' & featured: Worm Tongue,Nick Cave,Celibate Rifles,etc..

1988-**DYING IN PUBLIC**-#6-Horny Toads,Iron Shieks,etc..Previous # info unknown.

1989-**BANNED FROM THE PUBS**-#8-Exploding White Mice,Bloodloss,UV's,etc..

1989-**LOUDMOUTH**-#3-Record,Film,Live Reviews,etc...

1989-**SMASH IT UP**#30-The Mark of Cain,Hoot Mc Kloot,Where's the pope,etc..

1989-**SMASH IT UP**#31-Rollins/Black Flag issue w/:Discography etc..

1989-**SPONTANEOUS COMBUSTION**-#3-Venom P Stinger,Lubricated Goat,etc..

1989-**DNA**-#74-Yogsothoth,Luminous Green Snow,Charlie Tolnay,etc..

Early/Mid 90's :

1990-DNA-#79-Martire,Chris Cashel,live reviews,etc...

1991-**GODS OWN MUSIC**-#2-Kultural Kompost,Necracedia,Vomit,etc..

1991-**RABBLE ROUSER**-#1 -Contents Unknown at time of print.

1992-**RABBLE ROUSER**-32-Skinny Puppy,Jawbox,Orgy of Pigs,Alchemist,etc..

1993-**OUTHOUSE**-#1-Slaughtered Daughters,Mullgrinder,etc...

1993-**OUTHOUSE**-#2-Pet Earwig,Reviews,etc..

1995-**DNA**-#89 -Brand new issue!-Sixteen years and counting !!

NORTHERN TERRITORY

Late 80's :

1988-**NOISE NOISE NOISE**-#1-Hard Ons,Fear and Loathing,etc..
1988-**NOISE NOISE NOISE**-#2-Feedtime,Mass Appeal,La Sect Rouge,etc..
1989-**NOISE NOISE NOISE**-#3-The Mark of Cain,Dissent,4 Blind Mice,etc...
-All published by Kami-in the top end of Oz-before he moved back to Adelaide,where he published SPRAKK and currently keeps busy with FACTOTUM BOOKS etc....

CANBERRA

Early 80's to Mid 90's :

1980-**RIPCHORD**-#1,#2,#3-No further info available...
1986-**BACKLASH**-#1-4000 Million,Depression,etc...
1986-**BACKLASH**-#2-The Tribe,Animal Liberation,etc..
1986-**BACKLASH**-#3-Civil Dissident,etc...
1987-**CANBERRA CRIMES**-Fantastic newspaper styled fanzine. Good!
1993-**DECOMPOZINE**-#1-Focussing on Death Metal,Thug Guitar etc..
1994-**DECOMPOZINE**-#2/#3-Budd,Impaled Nazarene,Infected,etc..
1995-**VICIOUS KITTEN**-#1-Fur,Hush,Sherry Rich,L7,etc...

QUEENSLAND

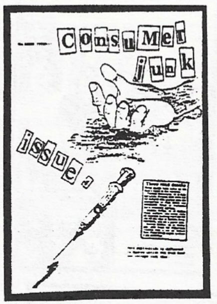
Late 70's to Late 80's :

1977-**SUICIDE ALLEY**-#1 -One Issue -Punk Rock in the Sunshine State in 77' baby!
1977-**THE RAT**-#1-The Saints,Sex Pistols,The Damned,etc...-3 Issues made.
1978-**NOOS PAGE**-#1-Newsletter-Stuff on Radio Birdman,The Leftovers,also mentions a Melbourne band called the USERS-of which fuck all info was ever known!!
1979-**NICE IMAGES**-#1/#2-No further information known.
1980-**BACKSTAGE**-#1/#2/#3-No further info known.
1981-**X-CHANGE**-#1/#2/#3-No further info known.
1983-**CASTRAK**-Cassette/Zine-Unsure of how many issues exist etc..
1983-**MAGGOT DEATH**-#1 -#? -Unknown contents for these early issues!
1983-**SHIT ON BRISBANE**-#1/#2-Subhumans,DPO,etc..One of Qld's best zines!
1985-**SHIT ON BRISBANE**-#5-Mass Appeal,Depression,Vultees,etc..
1986-**SHIT ON BRISBANE**-#6-Varukers,Corrosion of Conformity,Human Waste,etc..
1986-**STAGEDIVER**-#1-Mail-order only zine-Apparently only 10 copies made! +#2
1986-**MONDO GORE**-#1-#?-Great cult film zine etc...-Unsure of exact start date.
1986-**MAGGOT DEATH**-#16-Wrestling,Thalidomide Sex Positions,etc..
1986-**HUMANS IN THE MUSHROOM FIELD**-#1-#?-No more info on this one.
1986-**WHO SPILT THE MILK?**-No more info.
1986-**ANGRY CITIZINE**-#1-#?-Anyone got any info on these?
1988-**SCRAP**-#1-#?-Collage Artwork,etc...
1988-**STAGEDIVER**-#3-A.I.M.,Vomit,Hard Ons,etc..

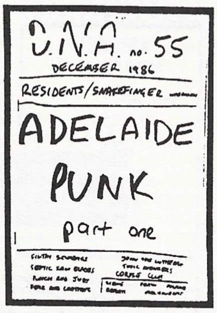
Early/Mid 90's :

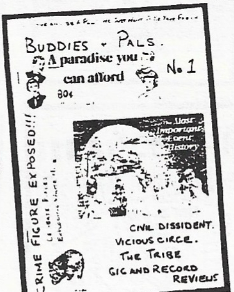
1990-**B.U.M.S**-#5-Music,Arts,etc...early issue info unknown.
1991-**MONDO GORE**-#32-Fantastic opinionated film/cult horror trash zine etc..
1991-**ENDZONE**-#5-Falling Joys,Crystal Set,etc...
1991-**DETOX**-#1-Noose,Cosmic Psychos,Dogmeat Records,Hellmenn,etc..
1991-**A.P.I.T.O.**-#1 -#? -Fanzine/Distribution set-up etc... -Gidday Bollox!
1992-**EARWAX**-#1-Justice Strategy,Acid World,the Onyas,etc..
1992-**STUMPY**-#1-Noose,Invisible Empire,etc...My fave Qld zine by a mile!
1992-**STUMPY**-#2-Splatterheads,The Onyas,Acid World,etc..
1992-**STUMPY**-#3-Brady Bunch Lawnmower Massacre etc...
1992-**IN OUR EYES**-#1-Ian MacKaye,Recycling,Anarchist Noodlings,etc..
1994-**STUMPY**-#4-Venom P.Stinger,Bored!,Dogmeat,etc..-Killer Issue!
1994-**STUMPY**-#5-Fred Negro,Killdozer,European Horror Wrap-up,etc..-Wild!
1994-**SEDITIOUS INTENT**-#1-Toe to Toe,Hiatus,etc...
1994-**SEDITIOUS INTENT**-#2-Scroungers,Opinions,reviews,etc..
1994-**SEDITIOUS INTENT**-#3-Disaffect,Infected,Mr Bastard,etc...
1994-**BLOCKZINE**-#1-#5 -Skater zine -inc:Fugazi,A.I.M.,etc,,,
1994-**A.P.I.T.O.**-#14-Queer,Noose,etc....
1994-**SCUM**-#1 /**THE BLOOD MOON**-#1 -Info unknown.
1995-**Obviously many issued during the year-but none that i can list here at present..**

THIS TIME
I'VE GOT
IT ALL
FIGURED
OUT

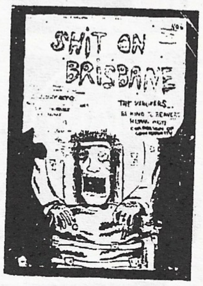

Consumer Junk
issue 2

CRASHED-
OUT No 3
with
the F.U.'s
Plastic
Surgery
heimat
Brainwash
Final blast
+ more!
$1.00
THE CLASH


D.N.A. no. 55
DECEMBER 1986
RESIDENTS/SNAKEFINGER
ADELAIDE
PUNK
part one

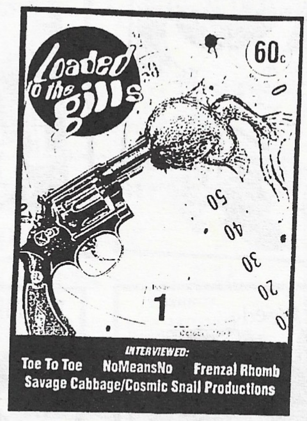

BUDDIES + PALS
A paradise you can afford
No. 1
80¢
CRIME FIGURE EXPOSED!!!
CIVIL DISSIDENT.
VICIOUS CIRCLE.
THE TRIBE
GIG AND RECORD REVIEWS

QUAT
POOP
SQOOJ
#2


SHIT ON
BRISBANE

Party Fears
CRISIS CONTROL

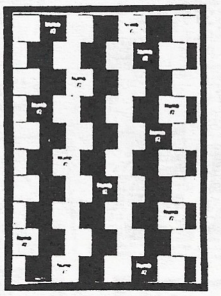
#11
LEMONHEADS BOLLWEEVILS
SPLATTERHEADS LOUDMOUTH

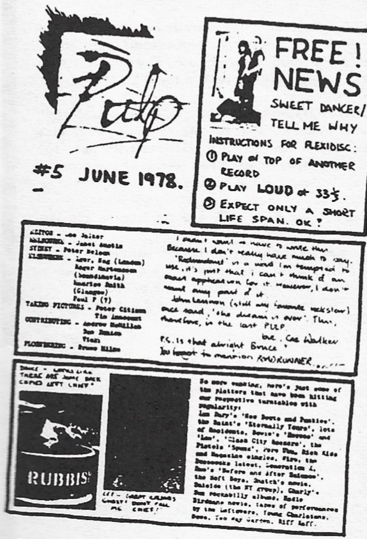

Loaded to the gills
60c
INTERVIEWED:
Toe To Toe
NoMeansNo
Frenzal Rhomb
Savage Cabbage/Cosmic Snail Productions

Editorial Chaos

RISE ABOVE
BLACK FLAG
RAM

SOFT OPTION



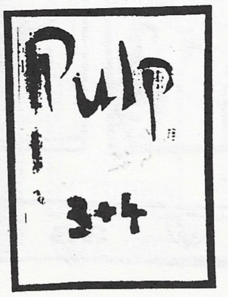

Pulp
#5 JUNE 1978.
FREE!
NEWS
SWEET DANCER/
TELL ME WHY
INSTRUCTIONS FOR FLEXIDISC:
① PLAY ON TOP OF ANOTHER RECORD
② PLAY LOUD at 33⅓.
③ EXPECT ONLY A SHORT LIFE SPAN. OK?
RUBBISH

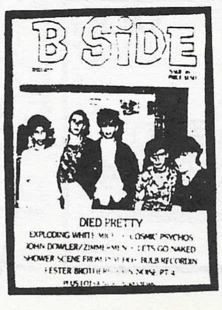
↑ the proposed cover of the never released fifth issue of 'PULP' fanzine-Melbourne 1978!

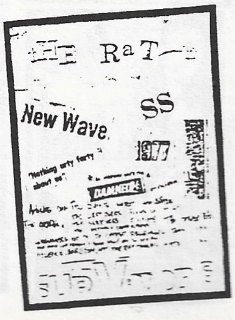
Trousers in Action
THE UNDERTAKERS
FUNHOUSE, CERTAIN DEATH, ITCHY RAT,
THESE CARS COLLIDE, JOYFUL KILLING

INDEPENDENCE 2
VULTEES
REMAIN
THE PONY

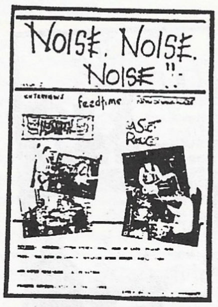
FETISH
NO.1
$3

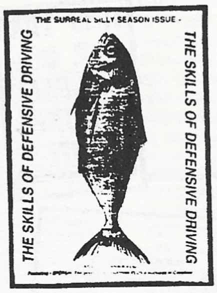



B SIDE
DIED PRETTY
EXPLODING WHITE MICE · COSMIC PSYCHOS


THE RAT
New Wave
1977
DAMNED

OBITUARY No.10
"ADVANCE AUSTRALIA!!"
WHERE?


NOISE. NOISE. NOISE"
feedtime


THE SURREAL SILLY SEASON ISSUE
THE SKILLS OF DEFENSIVE DRIVING
THE SKILLS OF DEFENSIVE DRIVING

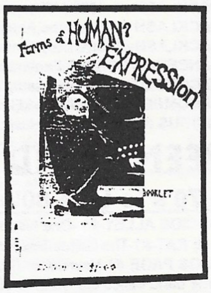
DEVIANT STANCE
INSTIGATORS
ANIMAL LIBERATION
AMEBIX

GONE
FREE
THE LONG TIME, NO SEE ISSUE
FREE

1984 SINCE 1945

B SIDE
SCREAMING TRIBESMEN
JOHN DOWLER/YOUNG MODERN
ARCTIC CIRCLES
NO MANS LAND
WET ONES
REDD KROSS
PHILIP BROPHY
BO-WEEVILS
US NOISE PT 3
BLUE RUIN
HARD ONS

HARDCORE FANZINE
I SPIT ON YOUR GRAVY
VICIOUS CIRCLE
PERMANENT DAMAGE
BGK
COMPETITIONS
CARTOONS
MORE BANDS
BONUS POSTERS


Forms of HUMAN? EXPRESSion

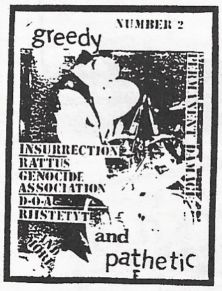
CRUSTY PLAZONCIE

Poindexter

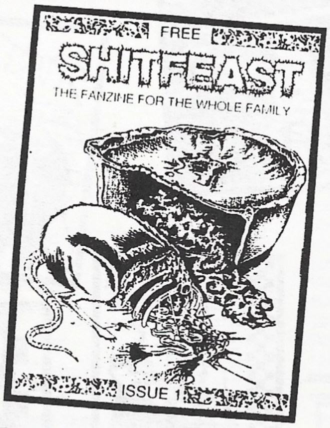
MAN CANNOT LIVE ON ENO ALONE
No3
ALLIGATOR PARADE
SHOCKABILLY
PERMANENT DAMAGE
CELIBATE RIFLES
CIVIL DISSIDENT

PALLIATIVE TREATMENT
HUSKER DU
damned

B SIDE
BIG BLACK


greedy
NUMBER 2
INSURRECTION
RATTUS
GENOCIDE ASSOCIATION
D.O.A.
RIISTETYT
and pathetic

EUPHORIA
DANZIG


FREE
SHITFEAST
THE FANZINE FOR THE WHOLE FAMILY
ISSUE 1

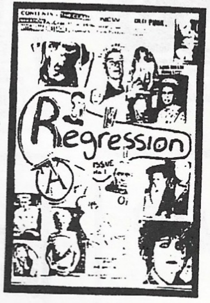
SiCK and wisted
HARD-ONS
U.B.R.
DANGEROUS BUILDING
RENEGADE

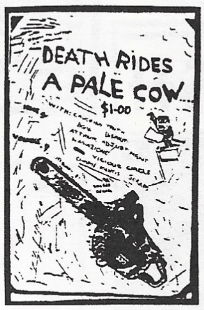
THIRSTY AND MISERABLE
BORED!
D.O.A.
HIPPY KNIGHT
NEW KILLERS ON THE BLOCK

RODANT #3
FREE
TOTAL HATRED ISSUE

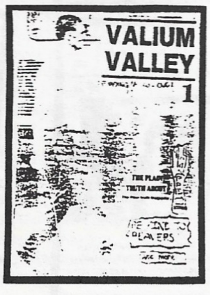
ISSUE #2
JAB
Hellcats
Birdman
Richard Hell

DISCONTENT
CHRISTBAIT
face to face
VELVET
MOUTH
LAW & DISORDER


Regression


DEATH RIDES A PALE COW
$1.00

THE VISIONS


VALIUM VALLEY
1

↓ - from 'Alive 'n' Pumping' - Melbourne 1977 !

the oxford

BANDS WANTED FOR GIGS AT THE OXFORD FUNHOUSE!

The Funhouse is Sydney's only genuine rock'n'roll venue. We are having trouble finding good bands to book. To us, a good band is energetic, exciting, innovative (or unashamedly derivative) playing rock'n'roll with real manic fervour.

WHAT IS NOT WANTED:

1. Bands who play shit like Quo, Purple, Queen, Zeppelin, ZZ Top, Bad Co., Ted Nugent (post '72), Bowie. In short, any of the crap one can hear anywhere in this boring burg.

2. Dumb clothing – stage gear consisting of fashion jeans and overalls, platforms, hippie gear (beads, baggy overalls, shoulder bags, etc.)

3. The Equipment Obsession Syndrome – the popular notion that a new expensive brand amp and guitar and monster PA will automatically make the group 'insane', 'incredible', 'good', 'rock'n'roll'. Equipment freaks rarely cut it when it comes to actually playing rock 'n'roll.

We've made a few mistakes through booking groups who said they played certain good material and, when hired, played these songs in a thoroughly gutless fashion. Bands who play original material only (or mostly) would be asked to bring tapes or lay down so crazed a testimony of their fervent commitment that they would persuade the management to forget about the tapes.

For bookings and enquiries ring 922 2275, ask for George and cut loose.

The Funhouse draws crowds from about 130 to 350 people (standing room only). The band is paid from the door money – a dollar a head – minus: 10% booking fee, Chris the ticket girl's money, and posters.

The following bands who play regularly at the Funhouse can be booked direct by phoning: 922 2275:

RADIO BIRDMAN
HELLCATS
THE PSYCHO-SURGEONS
THE MANGROVE BOOGIE KINGS.

Funhouse

Out Now!

Prehistoric Sounds

Aussie Indie Music 1976-1990 Vol. 1 Issue 3 1995

$6.00

Radio Birdman

New Christs

The Visitors

Deniz Tek

New Race

The Hitmen

Fun Things

"Prehistoric Sounds" Issue Three

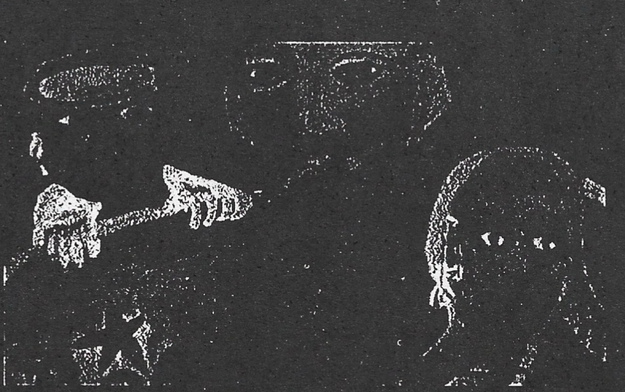
Contains in-depth articles on **Radio Birdman, the New Christs, The Visitors, New Race, Deniz Tek solo, Hitmen** and **the Fun Things**. Interviews this issue are with Deniz Tek, Rob Younger and Brad Shepherd. 52 pages, A4-size format. Extra good value! **AUD$6.00**

Also Available

The Australian New Music Record Guide, 1976-1980 **AUD$6.00**
Prehistoric Sounds **Issue One (The Saints, Models, Lipstick Killers, Thought Criminals, Au-go-go Records) AUD$6.00**
Prehistoric Sounds **Issue Two (Scientists, Birthday Party, Laughing Clowns, Citadel Records, the Aust. '60s Revival) AUD$6.00**

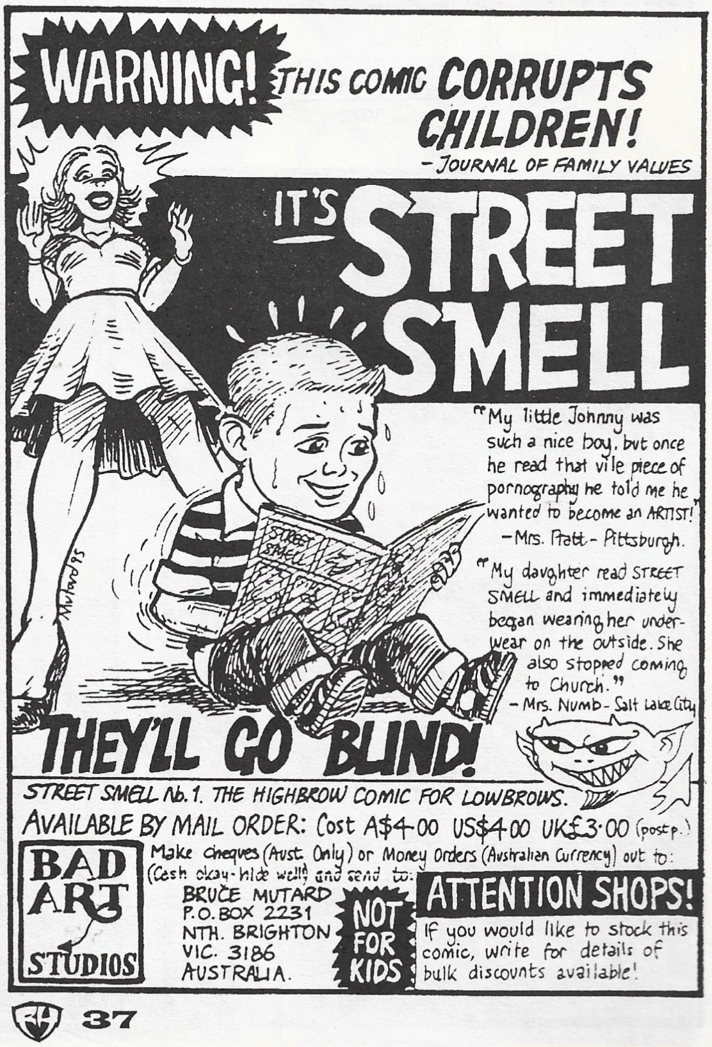
Write to: **Pristine Productions, P.O. Box 391 Box Hill 3128 Victoria Australia.**
You can order copies of these publications direct from the publisher.
Send *$6.00* for each copy required (covers local postage; overseas readers send I.R.C.)
Don't forget to include your name and address and be specific about which mags you want.

SPILL compilation 3



A compilation of new independently-released music from around Australia including songs by Solids, San Jose Cow Muzak, The Sea Haggs, Clowns Smiling Backwards, The Invisible Empire, Thou Gideon, Ramon Strapado Handshake, Wondrous Fair, Small World Experience, Devotion, Fink Finster, Mu-Mesons, Clag, The Sump, Volvox, Leviathan, Sally, Fimo, Undecisive God, Crunkle, New Waver, Gus, Wank Engine, and Minimum Chips; plus a book of band art/info and contact addresses, mail-order catalogue, and addresses of other similar labels ... available now for $10 at all good indie stores (outside Australia please send A$15 or equivalent in your currency). For more information please write to

the Spill label
GPO box 2637 Melbourne 3001 Australia
http://www.cit.gu.edu.au/~richard/spill/index.html



"My little Johnny was such a nice boy, but once he read that vile piece of pornography he told me he wanted to become an ARTIST!"
— Mrs. Pratt - Pittsburgh.

"My daughter read STREET SMELL and immediately began wearing her underwear on the outside. She also stopped coming to Church."
— Mrs. Numb - Salt Lake City

STREET SMELL No. 1. THE HIGHBROW COMIC FOR LOWBROWS.

AVAILABLE BY MAIL ORDER: Cost A$4·00 US$4·00 UK£3·00 (post p.)

Make cheques (Aust. Only) or Money Orders (Australian Currency) out to: (Cash okay - hide well!) and send to:

BRUCE MUTARD
P.O. BOX 2231
NTH. BRIGHTON
VIC. 3186
AUSTRALIA.

ATTENTION SHOPS!

If you would like to stock this comic, write for details of bulk discounts available!

The Rockets

Featuring BORIS SUJDOVIC-the original SCIENTISTS bass player (1978),who later re-joined the Scientists from 1981 to 1986 before heading off & forming the DUBROVNIKS. (This photo circa 1979)

THE SAINTS

1977

Pic : Joe Borkowski.

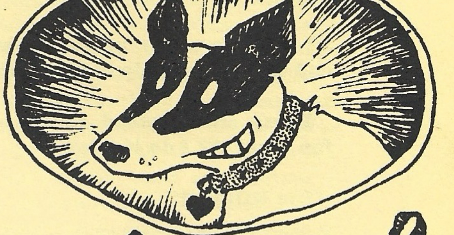
Gavin Quinn of the BABEEZ / NEWS-Punk as Fuck in Melbourne 77'/78'

The NEWS

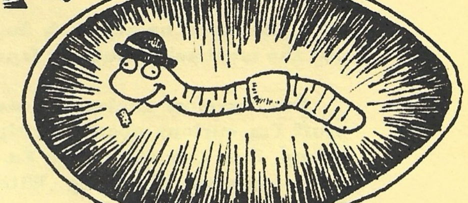
-Melbourne 1978.

THE FANZINE FOR DOWNWARDLY-MOBILE NO-GETTERS

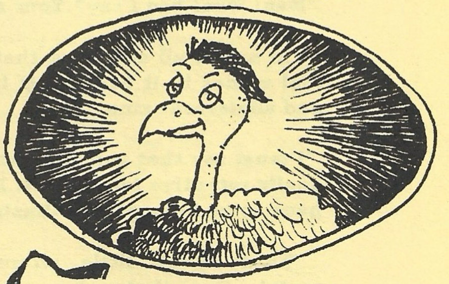
YEAR ZERO



Azalia Snail



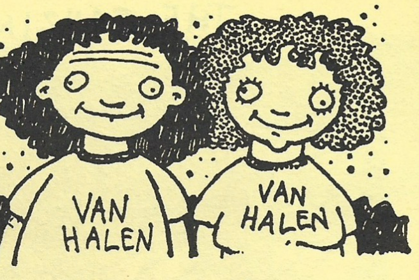
Cul de Sac



Supreme Dicks

ISSUE 5
SPRING 95

Shit attracts Flies



Further evidence that YZ truly is THE VOICE OF THE PEOPLE: a page of quotable quotes taken from letters we have received here at YZ HQ. You readers really are too good to us...

"...we're gonna destroy the Perth XStraight EdgeX scene. This is gonna be a cone-for-cone drugfucked shitfight to the finish."

"...(We're) really gonna revive the wastecore scene in Perth."

"I actually spent my hard-earned cash on *Mailman* and was thoroughly disappointed."

"Being embarrassed about something you write is fun, isn't it? I do it a lot."

"You ROCK!!!"

"Michael Gudinski should be locked in a cage with Boney M."

"...The old head's spinning out and I'm watching a seagull on top of a light with clouds floating by..."

"Mediocrity is boring me to death."

"To the three nameless & faceless people who put out the most self-indulgent fanzine ever..."

"...I've therefore enclosed a cassette...here's a list of stuff I'm curious about: Refrigerator, Dead C., Pop Group, Sun City Girls, The Ex & Tom Cora, GIMCP, Borbetomagus, Crawling With Tarts, Dog Faced Hermans, Dogbowl, Dawson, TFUL 282, Slovenly, Smog, Flaherty & Colbourne, Blowhole, Mauve Sideshow, This Kind of Punishment, Alastair Galbraith, Jefferies bros..."

"Man! What can I say? Your zine fuckin' rules!"

"I'm not at all surprised that you wouldn't put your real names to it because it is such an embarrassing and adolescent zine."

"I must say that you Mr. Wizzo show some intensely anally-retentive tendencies. Does every page have to have some homophobic illustration?"

"Those fresh little alternative girls are damn tasty!... Does that make me sexist?"

"You are the most pretentious fuckwits that ever put out a fanzine."

"Merry Xmas."

"Well I look forward to your zine and fuck anyone who don't like it!"

"Your mindless appropriation of a politically unsound ideology is not radical, it's just obvious, clumsy and affected."

"One of your most repugnant comments was "there's some new lady doing it instead", which reflects your most phallocentric, sexist attitude."

"The whole tone of the fanzine is so juvenile it's frightening."

"I don't even think you like music, you just like bands that few people have heard of because it helps contribute to your alternative image."

"I couldn't give a flying fuck about the bands you featured - sorry!"

"You self-indulgent cretin...keep walking around with your nose in the air, the shit smells even better up there."

"All you are is a nobody trying to be important. Change your attitude, stop trying to change others."

"Year Zero is just so personal, without being egotistical."

"I wanna fucking YZ t-shirt!"

"I was especially intrigued by the Mauve Sideshow article, since they live in my hometown yet I've never heard of 'em (plus that one gal looks awful cute in the photo...)." *(And that one was from Peter Bagge!...Shameless namedrop of the decade!!!)*

"Hey, I had FREE tickets to Killdozer and turned 'em down... It was Bukowski's birthday so I grabbed a 6-pack and watched Bukowski videos instead."

"Is Chumpstain records for real?"

"I'm hungover from band practice last night and I just smoked a three-paper spliff. I also just read the first edition of Year Zero and want to say "well done"."

"...to that woman in *Inpress*, I just want to say that I bought Year Zero because of you."

"If you poofs know so much about music why don't you form a band?! I'm sure a lot of people would like to get the knives in."

"Give me a ring when you get a spare minute, it would be ace to chew the fat."

"Please hang a lot more shit on Tumbleweed - to me they epitomise all the bullshit and hypocrisy and pseudo-independent/alternative lameness around, and they should be fucked and burned..."

"Yeah I'm really fuckin' bitter, coz good music is being ignored because I'm not from the States or I don't shoot enuff heroin to justify cultdom."

"Got any GG videos I can copy?"

"Dave, you swine, first you don't write back to me, then you rip out issue three and announce you're doing a Sinead O'Connor. Fuck me sideways."

"Grungification sucks like shit!"

"Dear fluffy bunnies at Year Zero..."

YEAR ZERO

How do you do a music fanzine when you're of the opinion that just about *all* the music released in the last year has stunk like a dead mule? Probably something along the lines of what I'm doing right now, but I'll get on to that later...I was looking through the first issue of YEAR ZERO the other day (self-obsessed? Me?!) and laughing out loud at how **seriously** I took music, how seriously I took myself, and how serious and important I thought what I was saying was. As you can probably tell, there's always been a heavy dose of self-parody with YZ, too, but sheez!, trying to plow through #1 is a real chore these days. Times, they are a-changin', and so is YZ. I mean, I seriously don't think it's really changed all *that* much over its course, but there are two criticisms often levelled at YZ that really irk me, and I think I'll address them: 1) We're too negative, 2) We're elitist and think we're soooo COOL.

Just what the hell is being "too negative"? Hating everything? Hating things *worthy* of hate? An honest-to-God serious disliking of certain people, ideas and trends (etc.) - **and saying so** - is hardly a bad thing. Any human being with half a brain **should** be pissed off *most* of the time. Show me a content conservative and I'll show you a halfwit. If you think it's negative to acknowledge and complain about a bad situation then you're a bigger hopeless case than you already imagine yourself to be. As Bob Dylan (I think) once said, "This country was made by complainers, wasn't it?" And if we're "negative", then there's at least a point behind it. I think. Anyway, isn't it fashionable to be an **ANGRY YOUNG MAN** these days? So I've heard...

It's Quote Time once again, this one being from Chuck Dukowski of Black Flag (and October Faction and SWA, of course): "If you're cold, you're dead, if you're cool, you're halfway there." Too right! YZ ain't "cool". See any detached hipness on display here? Any it-just-doesn't-phase-me sense of non-involvement in the whole affair? Geez, YZ is the *daggiest*, most over-enthusiastic pile of ramblings you'll find. The moment I hear something is cool, I know it sucks. It's not cool, it's cold. I don't want to hear something that's COOL. I want to hear something that ROCKS, that KICKS, that MOVES, that BLOWS ME THE FUCK AWAY. Now, if such displays of dedication inspire you to rip out the old cliche, "get a life", then may I please suggest you stop reading MY zine and do your fuckin' own? And if I was elitist I wouldn't be writing about all these bands and trying to give them some well-deserved attention. I'd merely be piddling with their records, fetishing my association with them and scorning anyone who dares claim to like them. The only people who think we're elitist, or who think we look down on people just because we happen to like certain bands or *whatever* (as if I could really care less what music people listen to), don't understand sarcasm and don't have a sense of humour. Toilet-trained at gunpoint, as they say. The ultimate point is to be able to have a laugh at yourself and others, and if you can't do that then I don't know why you're even continuing to read this. Anyway, why should I cover the likes of Liz Phair and Jesus Lizard when I don't even like them? Are you actually gonna convince me they're **good**? Wait a minute, why am I defending myself again? You don't like, you don't read. Now go away.

So, two-and-a-half years after our debut, here's the revised YZ view of the world, and this is the last time I intend on doing this type of rant (yeah, right)...

I've got nothing against any band signing to a major label. That decision's up to them, and I can't begrudge people for simply wanting to make a bit of money, put a decent roof over their head and eat three good meals a day. Jesus, it sure beats the 9 to 5 grind. What I don't like is when a previously "cutting-edge" band loses its soul in the process and wastes its opportunity to do something positive with the wider audience such a position attracts, but that's obvious. Simply put, though, most of the "indie" bands signing up sucked in the first place, and the marketing and contrivance so inherent in the commercial music scene is enough to destroy the potential and worth of just about any band, no matter how well-meaning they might happen to be. Just look at the joke Green Day have become. (*Motorbooty* quite accurately called them "the punk Sha Na Na".) That's not to say that wanting to reach a wider audience is a bad thing; the exact opposite, in fact. Here's a good quote from critic-butthead extraordinare, John Blackwell: "To abandon the goal of reaching some kind of broader public is to betray a lack of faith in one's society, and to isolate oneself from it. That may seem an apolitical act, but it is actually a tacit concession to the status quo, and hence an intensely conservative political position." Not a bad thought to chew on - though of course there's the old saying of "the medium is the message" to contradict it - but what the hell, we could debate this non-issue for hours, and quite frankly I don't give enough of a fuck these days to bother pursuing such an avenue of frustration. You really think I give a damn these days what label a **good** record's on?

"Indie-rock" sucks. Bland, whitebread dogshit without a soul in its worthless body. Screamfeeder are indie-rock. Veruca Salt, despite being on Geffen, fit the bill, too. The Grifters aren't. Nor are the Supreme Dicks. Stereolab are on a major recording company and I love 'em. Same goes for Yo La Tengo. Some of my all-time fave releases are on major labels. Hey, gimme the corporate rock of the Foo Fighters over the indie-retard snoredom of Sebadoh any day of the week! If the Sun City Girls, Jandek or Refrigerator ever signed up I'd gladly kill them. They simply wouldn't suit the clothing. I'm sure you know what I mean. Joel Silbersher, the short man with the big facial hair, perfectly summed up my own feelings on the independent music scene in a recent interview when he was asked what he thought of its current state: "I don't think of it. I don't think of it except when I watch *Rage*. I keep waiting for them to throw me a bone. I watch it for hours, but I don't see anything I like." Could you've put it better?

I think the point I'm trying to make here is similar to one Jeff Smith made in the great *Feminist Baseball* mag: you think that Weezer and the Stone Temple Pilots are bad, try listening to the average Sympathy or Am Rep record these days - it's almost worse. Being "gnarly" and "underground" and using kick-ass guitars and singing about serial killers doesn't impress me one bit. I'd rather listen to the soothing, pussy-like tones of Nick Drake than be belted around the head with the outright fakeness of bands as trite, stupid and predictable as Chokebore or Rocket From The Crypt. Boasting about what bands "rock the hardest" is like two kids in a playground arguing over whose Dad can beat up who. It's the ability to make music of great passion, vision and **depth** (and *FUN*) that impresses me and nothing less. And I don't say that to imply that a band has to be extremely pretentious, arty and high-minded to be good. Quite the opposite. After all, some of the greatest bands ever are also the *dumbest*. Naivety can be a good thing or a bad thing; it depends on the individual and their reaction to it. Great music is all about a gut-level instinct, not a desire to pontificate about it. Take a look at the career of Frank Zappa and you'll see what I'm talking about. Such greatness *can* be achieved on a big label, but in this day and age the odds are stacked up pretty high against you.

Punk rock cliche #12,896: Major labels suck. So do most indies. Most indies are run by assholes and release bad music, that's why they suck. They're as artistically bankrupt as the big guys, and I think that's why my sympathy for the so-called "indie" scene has dropped off so much over the last twelve months. It seems like they're releasing twice as much outright garbage as the majors. Why waste your time championing something that sucks so badly? Look at the rubbish they're releasing these days! When was the last time Dischord, Touch & Go or Am Rep actually released a great record? 1989, '90? What about great labels like Majora or Siltbreeze? Yeah, I like 'em, but even those people are starting to become stomach-churners. Too goddamn cliqueish, too "hip". Let's put it this way: YZ is a strong believer in independence, but sure to hell isn't "indie", OK? The "underground scene" can blow me, too.

Major labels, in the odd freak occurence, actually release the occasional decent, and yes, even great, record. But that's just a by-product. Such companies are in the business of making money, not making great records. If they were in the business of making great records, the likes of Vanilla Ice, Bon Jovi and Counting Crows would never have gotten a contract in the first place. There might've been a time when the big labels were run by "visionaries" who gave a shit, but I think that time has long-passed. Major labels don't want to help the independent scene, they want to crush it; after all, it's competition and money out of their pockets. In buying up the Bad Religions and Nirvanas (and Circle Jerks?!) of this planet they're helping to tear apart the financial structure that supports *the* breeding ground for interesting, original music: the independent music scene. Sure, as I've stated, the vast bulk of it isn't actually worthy of any support - monetary or otherwise - but it's still vitally important to keep it functioning as a viable option to *that which is forced upon us.*

Big Business (re: The Man) will do anything to infiltrate and buy up something that's fashionable in order to make a quick bundle off it. Look at the sudden rise in fake indies spawned over the last two years, or the rise in fake fanzines (Warners has at least two of them in the US). I don't care how unfashionable it sounds: all major labels can eat me. I'm not talking about all the artists, or even some of the well-intentioned lower-level personnel; I'm talking about the opportunistic asswipes running these operations who'll gladly plunder *anything* and sell it out the window in order to make a killing. The music's the most important thing to me, and some bands can pull it off with style no matter what people are trying to exploit them (Nirvana being a good example there), but that doesn't change the fact that the music industry is up to its satin baseball jacket in bullshit and needs to be called on it. Verdict: regardless of whatever I've previously said, the music is *always* more important than the label.

Most fanzines are terrible, but they're the only hope if you want to hear some honest opinions. A friend lent me some recent issues of *Juice, Rolling Stone* and *Spin* the other week. Other than an excellent article on OJ Simpson in *Rolling Stone,* I didn't find one "piece" in any of the three publications that wasn't either laughably stupid or utterly contemptible, the prime offender being *Spin.*

with a blatant display of inverted snobbery in deriding "indie purists" and their "dog-eared fanzines" as living in the past. *Juice* is just plain screamingly dull, so unredeeming in every aspect that I don't know how it manages to survive. And then there's *Rolling Stone*.

Rolling Stone lost all relevance for the serious music lover about 25 years ago. It used to be somewhat "important". It used to interview all the people that mattered. It used to feature the most talented and subversive writing talent of its day. Put simply, it used to give a fuck. Now look at the choice of artists it's stuck on the front cover over the last 15 years - the biggest collection of flatulated has-beens and where-are-they-nows ever witnessed. Didn't they have Mark Knopfler on the cover back in, what, 1993? What was once a trend-maker is now the slavish trend-follower. I'm not saying anything here that I haven't said before, but it's just so **galling** of RS, a magazine that pretty much *ignored* anything even vaguely "alternative" for a good 15 years (other than the odd token mention for credibility's sake), to jump on the gravy-train and hail itself as a bold supporter of "new music". My ass! Where were you when Green Day were playing seedy dives in front of two drunks and a dog for $10 a gig? Gushing over the latest Billy Joel CD, that's where. It seems like a band isn't even considered "legitimate" until they sign to a label that takes out advertising space in their magazine. There's "music fans" for you. *RS* doesn't **have** to be lame, it doesn't **have** to be boring and it doesn't **have** to be an uninspiring chore to read, so why it **insists** on being so is beyond me.

Talking of music fans: Alternative Nation. That was the name of the US tour the Spin Doctors did back in '93. Man, great name. Great band. Even better than the Crash Test Dummies. Now it's an "alternative music" festival down under. Right on! Featuring almost exclusively bands recording for major labels. Sponsored by MMM. Brought to you c/o two big-ass music-industry schleps with absolutely no history of giving a fuck for doing anything "alternative" (whatever *that* means) in their music, business practices or elsewhere. It really does beg the question, "Alternative to what?" These guys must be getting desperate. Hell, I know Barnesy doesn't sell as well as he used to. I know the Badloves haven't really followed up to their original commercial promise. But do you have to be so damn *shameless* about it?! Do you have to appropriate and claim allegiance with **everything** in order to cash in?

I don't care much for the the Big Day Out. I can't really see myself ever going to it; it's just not my thing. I'd rather see a band in a pub or smaller venue where things are more intimate. But it doesn't bother me either. Sure it's a big wank, but their choices in regards to local content are usually fairly decent and I get the feeling the people involved actually care about *the music*, and although obviously doing it to make money, aren't just doing it in a lame attempt to jump on a trend and create some sort of candy-assed event of fake rebellion. Now you tell me, how often do you think Gudinski listens to "alternative" music at home?

Alternative Nation...Jesus, they couldn't even get the types of bands right! Powderfinger, Skunkhour, Horsehead, Live...how many of these bands were ever considered "alternative" in the first place? Who were Gudinski's advisors on the matter?! Then of course there's the crowning glory, the act of pure, unadulterated desperation: Lou Reed. I guess the old hack has some "cred" with many readers of this mag (and I beg anyone to name a good record he's released in the last 15 years), but I'd just like to say that Gudinski must've been busting a nut in blind panic to settle for the likes of *him*. Getting excited over a Lou Reed tour in the 1990's is like camping outside a record store to be first in line for the new John Lydon solo LP. So well organised.

I don't care for "alternative" music and I care even less for anyone who uses such a term. I don't even care for "underground" music and all its associated bullshit; I just know what I like and what I don't like...and I know that Alternative Nation is something worthy of somewhat stronger feelings. Fuck it til it shits buttercups and fuck everyone involved. If such a blunt statement sounds a bit hasty then bite me - it's simply the biggest crock of shit, the most indescribably pathetic attempt by people to make a quick buck at any costs, that anyone retarded enough to attend, let alone be involved, with such a *soulless* non-event deserves to be derided for supporting it. The day Gudinskiland was rained out, the day the organisers were criticized for their lack of adequate planning, the *week* I read all the irate letters from parents and fans in newspapers concerning the farce that was Alternative Asshole Nation, the gods were smiling on me. So Gudinski wants to run next year's event on the same weekend as the Big Day Out? As the ad says: "I'd like to see *that*."

Ahem, I've had my big speil, time to sober up and explain this "issue". Well, I wouldn't really call it a "real" one (so please don't). After #4 came out I (once again) didn't intend on doing another YZ...or at least not again in the near future. If I was going to do another fanzine or publication ever again, I intended on doing one a little bigger, a little different, and with not such an exclusive focus on music. Fact of the matter is, late last year I was offered to be the "music editor" in a new (supposedly) "pro" publication coming out. Being given "complete freedom" to write whatever I want about whoever I want, I took the offer and did the usual by writing a bunch of stuff and sending interviews off to various bands. Sell-out? Hey, I sold my butt to the devil years ago, so what the hell do you care? Shit happens. The deal fell apart after several disputes (and the mag *still* hasn't come into existence, and I'm willing to bet it never does), so I was stuck with a bunch of ramblings I'd written and nothing to do with it. Scotti to the rescue! Let's firstly make something clear: Scotti offered me the opportunity to do this "special deal", I didn't ask him. I just don't want to get the image of being pushy or whatever. Still, it's an offer only a fool would knock back: being able to do a fanzine without having to distribute it or pay a cent for it. Too good to be true. Heaps of thanks to Scotti for allowing me to do this, and so let it be said that we've finally brown-nosed our way into the Melbourne Independent Music Establishment, sold out, and succeeded. That Scotti, he's such a nice guy it's almost *weird*.

Let's blemish this editorial with proof-positive that I'm a hell of a nice guy, too. *Hard evidence* that I LOVE you dear readers from the bottom of my heart. And hey, I **mean** that sincerely. Yes, we've entered fully-fledged geekdom with flying colours: it's a competition!! I'm not kidding, THIS IS FOR REAL. I have a mint, never-played-before copy of King Kong's excellent *Funny Farm* CD on Drag City (see glowing review in #4) to give away as a prize to the first person to write in and give the correct answers to the following questions:

1) In #1, in the thank-you list, we proudly mentioned the people from a certain street in Canada where there exists a high school. What's the name of the street? C'mon, you surely know Snake, Joey, Wheels, Stephanie K...

2) In #2, who was the mystery (I censored the name out) Australian promoter/label-owner/all-round shithead that John Murphy rightly felt should be thrown off a cliff repeatedly? Now that one's obvious!

3) In #3 - in the reviews section - who did I refer to as "an arrogant prick and a loud-mouthed little shit"? He's actually a nice guy, by the way.

4) From #4, name the six artists I wished more bands would take their cues from. It's in the editorial, stupid!

5) See the last quote on the "Shit Attracts Flies" page in this issue, the "fluffy bunnies" one? Tell me which young Melbourne street-press "journo" (and now contributor for *Rolling Stone* and *Juice*!!) you think started her letter to YZ with that line. Here's a hint: she most *definitely* isn't someone you'd think would be referring to us as, ugh, "fluffy bunnies"...

Is that too tough for you? Tough shit! I'm not giving this CD to just any dumb schmuck. It deserves a loving, intelligent home. For all three people that'll bother picking up a pen to enter this dumbass li'l excursion into nerdsville, as I just about never collect mail on the day I get it, make sure you date your letter so I'll know who the **first** person to write in correctly truly was. And don't try cheating, I'm gonna check the postage stamp to make sure! By the way, no one that's ever been directly involved with the zine is allowed to enter. So there.

Screw "scene reports" and the horse they rode in on, but I might as well use this space to remark on a few things happening around town and to comment on a few gigs I've seen...

Let's just say that the Dirty Three are probably the best band in Australia, and, uh, yeah, I really like 'em. I could get all cynical and say that they deserve a far better American label than the lame-beyond-all-expectations Touch & Go, but I'd never indulge in such behaviour. Well, actually, I usually would, but right now I don't happen to feel like it. Corey Rusk must've got a bug up his butt and an attack of the Good Tastes.

One young'n'upcoming local act you should really check out are The Martians. Kind of a missing link between the Stooges, the Scientists and Hawkwind, they'll kick your buttocks but good. Mine walks away black'n'blue nearly every time. Debut CD out soon on Dr. Jim's.

The Seminal Rats, for a bunch of old men on the verge of retirement-home status, can still put on a hell of a performance, and the two-dozen or so people that seem to attend their rarer-than-they-need-to-be shows always leave the room with a big grin on their respective faces.

The Sunset Strip: love their records, but they need to cut down on the farting-around aspects of their live shows. There's an audience there, too, ya know! By the way, lose the bad Neil Young cover.

The Solids are a band you've probably never heard of, but you should've. Haven't seen 'em live yet, but their demo's caught my ear and impressed me more than any other of recent memory. A guitar/synth/drums three-piece, I'd sum 'em up as a mix between the Thinking Fellers Union, Cul de Sac and the Dead C. Oddball noise-pop with a loose Krautrock/improv edge. Triple-10" box set out soon, I tell no lie.

Caught local grind full-ring circus, Beanflipper, at some ridiculous death-metal gig at the Punters Club a while ago and walked away converted in a manner I wasn't fully prepared for. Grindcore, blurrcore, whatever you wanna call it - they do "it" the way it's *supposed* to be done: a tighter-than-tight wall of sound big enough to blow one through the ceiling. Beanflipper, indeed. Don't believe me? See 'em for yourself, I say, and check out the new CD whilst yer at it.

Little Ugly Girls are from Tasmania and that's roughly all I know about 'em. Other than that I can also say that they're a four-piece powerhouse unit with a singer whose voice nearly peels paint off the wall. Simply testicle-shrivelling shit - I ain't kidding - and I'm not sure if the printed word can truly put across the amazing *force* of the unassuming young lass's vocal dynamics. There I was, all hyped up to see the "heavy-rock extraveganza" that is Christbait these days (actually not bad, if you like to hear what practically sounds like the same song being played over and over for an hour or more), not particularly caring to witness a bunch of opening bands I'd either never heard of or never cared for (so call me a snob). But then it hit me...that voice!! "Man, that guy can yell!", I thought, as I made my way towards the stage for a gander. I was fully expecting a 400-pound skinhead with facial tattoos and a bull-ring through his nose, but instead was greeted by the sight of a - gulp - *girl*(!!). And this wasn't no riot grrrl pose custom-designed for those requiring a label for every move they make - this was the real shit: pure, unadulterated passion and intensity. The band can kick it like a well-tuned Helmet-ish (when they were good) thug-rock unit with a purpose, but I'm tellin' ya - yet again - that girl has a howl that **moves the earth**, and if Christbait's ***schtick*** can pack houses, sell a few thousand CD's and get the A & R dorks messing up their nappies in the process, then Little Ugly Girls deserve at least twice that. As Neil Hamburger likes to say, "Open yer fuckin' ears, buddy!" Anyone who says I'm an "everything sucks" kinda guy can suck on that.

NZ's King Loser were a sight and sound to cherish and behold, and I'm willing to bet that no one who saw them walked away, er, "unmoved". An awesome mix of surf guitar, spy instrumentals and druggy psych-blues, they're the pick of the crop when it comes to recent o/s touring acts. Seriously excellent. If only someone could've billed 'em with the likes of Alastair Galbraith and the Dead C., instead of the dull-beyond-belief Garageland and Love's Ugly Children, then it would've been a perfect night. As it stood, I blew $10 on one great band and two abominations worthy of a homicide.

Voodoo Love Cats: Well, geez, it seemed like a good idea at the time to write a one-page review on 'em. Witness before ye judge.

Missed Zeni Geva/KK Null and Dub War, and I don't wanna hear about how good or bad they were.

Lastly, Vicious Circle: why?

I'll admit that fanzine reviews aren't exactly the most exciting things under the sun to read. Fact is, they're often almost as boring as the fanzines themselves, but being a real "support the scene" type of guy that I am, I feel it's necessary to mention a few I've come across that warrant attention: the new *Superdope* (nice half-size effort w/ stuff on Doo Rag and Virginia Dare); New York's truly indescribable *Beer Frame* (features reviews of anything: pamphlets, services, food, heaters, kitchen utensils, even records [though anything but the actual music]); Boston's *Popwatch (*Alastair Galbraith, Jim Shepard, Chris Knox, Grifters, Crawling With Tarts, whoo!); Memphis' *Wipeout!* (awesome zine done by Eric Freidl of the Shangri-La/Goner labels; a good, healthy mix of all respectable things past & present, garage and, uh, "avant garde"); NZ's *de/create* (interesting and well-written little mag featuring a lot of YZ faves like Gastr del Sol, Cul de Sac, Skullflower, etc., along with some reviews that are actually good readin'); and Seattle's fantastic *Feminist Baseball* (editor, Jeff "Stupid In Seattle" Smith, is undoubtedly an asshole, but at least he's an *interesting* asshole). Get 'em if you can, along with RE/Search's vaguely new compendium, *Incredibly Strange Music Vol. 2*, which, along with volume one in the series, is totally fascinating and readable - worth it for the amazing Biafra interview alone. It'll get ya combing those thrift-store bins yet again!

Another publication worth mentioning is Joe Carducci's book, *Rock and the Pop Narcotic*, which has just been repressed by 2.13.61 (and I'm sure you know who's behind them). Originally published in 1990, unfortunately just prior to Nirvana's "breakthrough" (which basically rendered a lot of it instantly out of date), this is the "new & improved" version, not too different to the original, but updated a little for these post-grunge times (or whatever). To be honest, I pretty much never bother with rock books; they're dull. **Listen** to the music, don't read a 400-page book penned by some aging blowhard "pontificating" about the damn thing. But there are exceptions...*England's Dreaming* by Jon Savage is the best rock book *ever*, Clinton Heylin's *From the Velvets to the Voidoids* is mostly pretty good; and Lester Bangs was admittedly **the greatest**, but by and large, full-length books on the subject are a bigger chore than I could be bothered even glancing at. Carducci's book is "good", makes a lot of sense and has many intelligent things to say on rock music, its many fakes and impersonators (pop artists, *Rolling Stone*, etc.), and the complete lack of appreciation/understanding hardcore was given in the early/mid '80s, but blows its wad with its longwindedness (yeah, I know, like I can talk), rampant homophobia (hey, it seems like half the SST roster is coming out of the closet these days!) and its insistence on judging music on the simple basis of *whether it rocks or not*, regardless of its context. Proof of this point is demonstrated in his good words concerning Sydney's godawful Headache. Nuff said. Too much to say really, but the good points: jabs at liberal music crits, radio in general, and especially the pop establishment - all of which is well thought out and humourously written; pieces on SST (he worked there for years) and its bands, and especially on YZ faves like Hawkwind, Magma, F/i, Faust, Ash Ra Tempel, MX-80 Sound, Cul de Sac, Skullflower and the like...But the bad bits: the main problem is, as previously stated, his insistence that "rock" is all about the near-organic dynamics inherent in the guitar/drums/bass set up. According to Carducci, Big Black, Ministry and Metal Urbain can't even be considered "rock" bands because of this! (They use[d] drum machines, y'see.) Jesus, he even gives Jethro Tull high praise. I think a complete review would probably go on for about two pages - which I'm quite certain next to no one would read - so I'll leave it at that. Verdict: interesting but over-rated; I paid $30(!) for it and feel thoroughly short-changed. Anyone wanna buy a cheap second-hand copy?

On the down side of things, who, may I ask, was the useless idiot from the Arts Council that gave the go-ahead for a band like Gonbo Horror, the Japanese unintentional Spinal Tap, to play at the music festival earlier in the year? Seriously, right up there in the Top 5 Worst Bands I've Ever Seen Awards. There's a *lot* of great stuff happening in Japan right now, so why pick the lousiest crap you could find? Sack the bum! Other than that, nothing to say about anyone else. Music is just music, a band is just a band. Enjoy it or don't listen to it. Most musicians are clueless, so what can you do? Let them have their fun and ruin *their* eardrums, not yours. It's the people *behind* the scenes you gotta worry about. However, I **do** have one legal proposition to put forward to the general public in 1996: the outlawing of feminist accapella bands. How 'bout it? Whilst we're on the subject of human atrocities, let's ponder the careers of Have A Nice Day, Mantissa, Charleston Party, Ratcat, Headache, Nursery Crimes...Hmmm... Hey, better to be a has-been than a never...ah, forget it.

Once again I'll end this off by saying "that's it" and "don't expect another issue any time soon, if ever." I'm sure you know the routine by now. If YZ happens again, it'll have far less musings on "new" bands (basically coz my level of interest in the current music scene has dropped off to a near-zero rating...sad but true!); articles on cinema and other associated pretentions; and probably no interviews. Face the facts, you musicians out there, you're boring! Who cares what a band thinks half the time? Even if their music's good, they're more than often complete idiots anyway. Let their music do the talking, I say. Let me add something here: just because my interest in the current music scene has dropped off considerably, it most *definitely* doesn't mean I've "burnt out", and believe me, if I ever do burn out, I won't be doing a fanzine to prove it. Put simply, if you're a burn-out, *don't* do a fanzine! There are far too many of you types out there already; they're called "Rock Critics". They're jaded bores who write meaningless crap about bands they don't care for, so they can pay the bills, support their drug habits, scam free records and concert tickets, and hopefully get laid in the process. Mr. Carducci explains it adequately in his book. There are many great bands and artists currently alive and well (Skullflower, Sun City Girls, Dog Faced Hermans, Caroliner, Alastair Galbraith, Grifters, Gastr del Sol, '68 Comeback, Refrigerator, and the ones featured in this issue are just a few), but for whatever reason, my desire to mouth off about them seems to have diminished considerably over the last twelve months. Go figure. It's probably not even interesting enough to bother explaining - that's simply the way it is. I'm certainly not going to waste my breath trying to justify my passion and enthusiasm for music, either; you *feel* it or you don't, easy as that.

Record reviews...the section given to such indulgences in this issue I'd personally describe as "slightly dated yet still highly relevant". How's that? But there's more: these "new" releases are worthy of a gander...LONG FIN KILLIE's *Houdini* CD on Too Pure (interesting UK mob that somehow bridge the gap between Unrest and the Dog Faced Hermans); BLOODDUSTER's *Yeest* CD on Dr. Jim's (this is the way extremely offensive death metal is *supposed* to be done...Gee, d'ya think they're taking the piss?); THOMAS JEFFERSON SLAVE APARTMENTS' *Bait & Switch* LP (TJSA on a semi-major?! Yep, and it's **awesome**. One of the year's best); VOCOKESH's newie on Drag City (OK, so I haven't heard it yet, but friends have assured me it's a beaut); and CUL DE SAC's double-header on Flying Nun (gotta say it again: this band rules the earth and the skies, and their latest effort only confirms it once more).

Just don't forget, if you've been reading any major magazines and weeklies over the last year, "the fanzine - or 'zine' - revolution is on!" Answer me this: when are they finally gonna get someone to write on the topic that knows the slightest thing about it? Tell you what, put on the veneer of being a socially-challenged creep with a chip on your shoulder and a toilet-paper-worthy publication under yer belt and you might just get someone from *Time* magazine knocking on your door for a "scoop" on the "zine scene". Dare to dream!

Proof that the average YZ reader is almost as anal as the average YZ writer: yes, thank-you for telling me - I was wrong in regards to my remarks concerning the death of Peter Laughner in #4...he died of liver complications brought on by chronic alcohol/amphetamines abuse, not a heroin overdose. Either way, it's a pretty goddamn pathetic way to die, almost as pathetic as writing to a piddly fanzine to tell them they've got their facts wrong on such a matter.

By the way, keep all those promo items coming - yes, I've changed my mind again - we appreciate the rare items actually worth keeping and love even more the trade-in money we get for the rest. As you may've realised, no thank-you list this time: you people know who you are and we, like, dig you for all your help and kind words. I'm serious about that too, y'know. Also, a humungous thanks must go to Luke for bromiding all the lovely photos you see in this issue. He's just too good to us! (And a little thanks to Labradford, who were originally supposed to be in this issue...long story, not worthy of an explanation.) Myself, Dave, wrote *everything* in this issue over a long period of time (or should that be "a long time ago", so don't complain about the datedness of some of the material), and Wiz, *(The)* did all the artwork of the non-computerised variety. Don't whinge about the lack of exciting, witty, cutting-edge, biting, unbelievably on-the-ball, genius-like comic strips and graphics - he's a busy man. YZ may *look* dull, but at least it doesn't read that way. Or at least I **hope** it doesn't. Write c/o the *Resistant Harmony* address, if the urge takes you. Have a choice read, 'ay!

Dave

Cul de Sac

Here it is, the interview to beat all interviews, the scoop to beat all scoops - a lengthy, indepth look into the amazing world of Boston's too-brilliant-to-think-about Cul de Sac. Firstly, let's get something quite clear: I've said it before, and, being one to repeat myself to the point of sheer annoyance, I'll say it again - Cul de Sac's 1992 masterpiece, *ECIM*, is, at this very moment in time, right out in front as my absolute fave release of the '90's thus far. As a coherent yet wildly eclectic piece of work, moving, shifting and working perfectly together like a piece of well-oiled machinery, it's leaps and bounds ahead of any other contender in the pack. Goddamn fucking *stunning* is a lewd, crude way to put it, but it's also pretty darn accurate.

Cul de Sac are a four-piece from Boston, Massechusetts, home of *Cheers*, the Celtics, lots of Irish folk, and yet even more incredibly lame bands. If you want pasty-faced collegiate doofus-rock, go to Boston, you'll feel right at home. Still, above the quagmire of no-talent-allowed pap sits a much ignored band with more vision, purpose and scorching *beauty* than just about any other ensemble roaming this planet. That band, as you know, is the one you're about to read an interview with.

I reviewed their CD in the really horrible second issue of YEAR ZERO in an admittedly rather embarrassing manner. Don't go back and read it; just ignore it. It was me trying to grasp for an easy comparison to the sounds of Cul de Sac. No doubt Glenn Jones would gladly strangle me if he ever read it, but it basically went along the lines of "Gee whiz, Cul de Sac sure do some good Can manoeuvres!" How weak is that? Cul de Sac, upon roughly a million or so listens of their CD, are certainly their own with band with their own distinct sound. Now call it a cop-out on my behalf if you will, but in my never-so-humble opinion it just ain't possible to be completely "original" in the 1990's. Anyone claiming to be so can eat me. Slowly, too. But you *can* "borrow" from previous sources, blend them into your own brew and mix 'em around a little, and come up with something that's pretty damn unique. It's rarely done in these depressing, uninspiring times, but it ain't impossible. *That's* what Cul de Sac are doing. They're taking a lifetime of listening - a lifetime of true eclecticism and good taste, mind you - and stewing them up to create a sound that almost leaves me gasping. I'm tellin' ya, they're takin' the best of the batch, too: you can hear everything from Morricone-style Spaghetti Western riffs to Velvets-y drones to Pink Floyd/Hawkwind-ish space whirls to Les Baxter/Martin Denny exotica to Beefheart/Ubu herk'n'jerk to Fahey/Reichel finger-pluck to Krautrock avant-splurge - all of which has been done before (duh) - but never in this given style. **Synthesis**, as Glenn Jones points out, is the key. Bluntly put, Cul de Sac are my musical wet dream, and along with the Sun City Girls and a few other high achievers, are quite simply the psychedelic band of the '90's and recommending them "too highly" is something that just ain't possible.

This interview, with the above-mentioned Glenn Jones (a "vet" of the Boston music scene), was conducted through the mail. As has been said, it was originally intended for a slick, "pro" publication, hence Glenn's overwhelming enthusiasm to make it a real good 'un, but that deal fell apart, so instead you're stuck with reading it in the low-brow pages of YZ. Lucky you. I hope Glenn isn't too disappointed with this change in plans, but what the hey, it's here for everyone to read, and as transcribing the thing was a world-class pain-in-the-ass task, I'm simply gonna demand that you not have me waste my time and ***read every single word of it***. It's certainly one of the most fascinating and insightful interviews I've ever read, and you just wait, buddy, with their Flying Nun CD mentioned in the interview recently released to the general public (and it's a killer, too), Cul de Sac are gonna whip this sorry planet's butt into a maelstrom and hopefully get some well-deserved wider attention for their efforts.

Read on and wake the fuck up...

Cul de Sac: 74 Field Street, Cambridge MA, 02138 USA.

All photos by **Amy Kubes**.

Following monologue by Glenn Jones...

To give you a bit of background, Cul de Sac is about four years old. During our earliest days CdS was a five-piece, the line-up being as on *ECIM*, but with the addition of Ed Yazijian on violin and steel guitar. Currently he's playing guitar (not the instrument of his soul, in my opinion) in Boston's Kustomised. Phil Milstein (aka Pep Lester) was also asked to join the band (he'd done tapes for Uzi) but his conditions for joining the band weren't realistic and we couldn't agree with his terms (among other criteria, the band could not drink slim milk in his presence and he wanted us to play for free to help him fulfil the 200 hours of community service he was required to serve as a condition of his sentence). Both of them, however, contributed significantly to the album. We continued for about two years with the *ECIM* line-up: Amos, Fujiwara, Guttmacher, Jones; and it's this version that appears on all our issued recordings thus far: *ECIM* and four singles. About a year ago our drummer Chris Guttmacher moved to San Francisco where he's currently looking for work and for somebody to play music with. (His only creative outlet is playing records in a gay biker bar; he says he doesn't have to play too much Steppenwolf and he can get away with the occasional Amon Duul track.) We brought Jon Proudman into the group shortly after Chris left. A powerhouse and certainly the most technically accomplished member of the band (if you don't count Robin and Chris), Jon had studied with Ed Blackwell (Ornette Coleman's drummer) while growing up in Connecticut, and, later, studied Indian percussion. He plays simply, elegantly, and he hits 'em hard!

One of Guttmacher's last projects before leaving was to compile a 78-minute collection of "jams", all improvised stuff (except for a weird early version of "Doldrums" and one piece that starts with a pseudo-Middle Eastern melody I wrote on bouzouki). This material shows off a side of the band that no one has been exposed to previously, coming from scores of hours of low fidelity rehearsal tapes. I don't consider this a second album really, so much a footnote between studio records. This will be issued in the US and Europe (tentatively with Nuf Sed and Flying Nun). We are considering doing more singles, a couple of studio CD-EP's, which will be our first recordings with Jon, but our main interest is in finding someone to record and issue our second studio album - negotiations are underway but nothing is definite yet. We have more than enough for two albums of new material.

Dave: What's the deal with all the "legendary" bands you've all been in? Now we all (well, some of us) know about the Girls and the posthumous LP they put out, but who were Shut-Up and the rest of them?

Glenn: Robin Amos played synth in the Girls, They were a beloved band, and an important part of the Boston loft scene of the late '70's, or so I'm told - the Girls were already defunct when I first heard "Jeffrey I Hear You", quite probably the best Boston single of the last 20 years. After the Girls split up, Robin started Shut-Up, a sort of psychedelic/industrial band that I later joined, replacing former guitarist Michael Cudahy, who subsequently formed Christmas. (You may know Michael's current band, Combustible Edison). Shut-Up was together over a year, we opened for your own SPK in Boston; Revell said we were the best band they played with on their US tour and asked me if I'd be interested in joining them - unfortunately my flame-thrower "chops" weren't up to par.

Robin and I were teenagers in the early '70's when we started a band called Zager & Evans (the name being our manager's idea) and we had a hit with a song called "In the Year 2525 (Exordium and Terminus)", which we recorded in Florida (not Texas, as we've read on occasion). We got to play with some "big" bands (second on the bill on tour with the Good Rats, who hated our guts, and Strawberry Alarm Clock, who were out of it). Unfortunately we couldn't follow up the song with anything like another hit, and felt that we were being groomed for a type of success that wasn't to our liking. We'd signed a lousy deal and I can honestly say Robin and I didn't make a dime off "...2525" - we were young and didn't know better. I don't wish to comment on the rumours about those early days - I barely remember enough from those days that I can comment on - but I will point out that I still get postcards from our ex-manager, who started the Wendy's franchise with the money he made in the biz. Robin (Zager) and I drifted apart. I later ran into him after he'd cleaned up and we hit it off OK, considering that we hated the sight of each other almost as much as the Good Rats hated us, by the time Z & E limped into the pages of obscurity. We disown those records today - they weren't "us".

We worked together in Shut-Up after the Girls split up. We issued one LP: *Hell in a Handbasket*, which I think is more important to Robin than me, but has a few tracks on it that I think still hold up. After Shut-Up's demise I joined Mommy, the brainchild of Phil Milstein. We recorded an album for 50 Skadillion Watts, which they never issued. Our drummer was Bob Fay, now of Sebadoh. This would have been around '87/'88. Mommy is of interest for a few good songs, one of which Cul de Sac do, (retitled "The Fourth Eye"), which will appear on our second studio album. 7 or 8 Worm Hearts was the next band Milstein and I put together - our drummers were Chris Brokaw (now of Come), followed by Phil Franklin (now of Caroliner - who's become one hell of a drummer I discovered when we played with them in NYC last year). The luckless Worm Hearts had some good things going for them - Milstein's lyric writing was at an all-time high and we had, besides drums, two electric tubas in the band (no bass), a violin/steel guitarist, two singers and two guitarists. But the band was simply too unwieldy and fizzled-out. We only got to record a few of our couple-dozen or so songs before we cashed in (none were issued). Unfortunate, as some of the material was quite good.

Guttmacher worked in several bands, the most "legendary" being Bullet Lavolta. Chris says he was in a band prior to CdS called 10 Stolen Vibes, but I never heard of 'em. Jon Proudman played drums in the infamous Men & Volts, who started as an all-Beefheart cover-band before they wised up; they issued several albums of original stuff before dissolving.

Dave: Are we to assume then that you've all actually known each other for many years, and if this is the case, then what finally brought you all together, and when was that exactly?

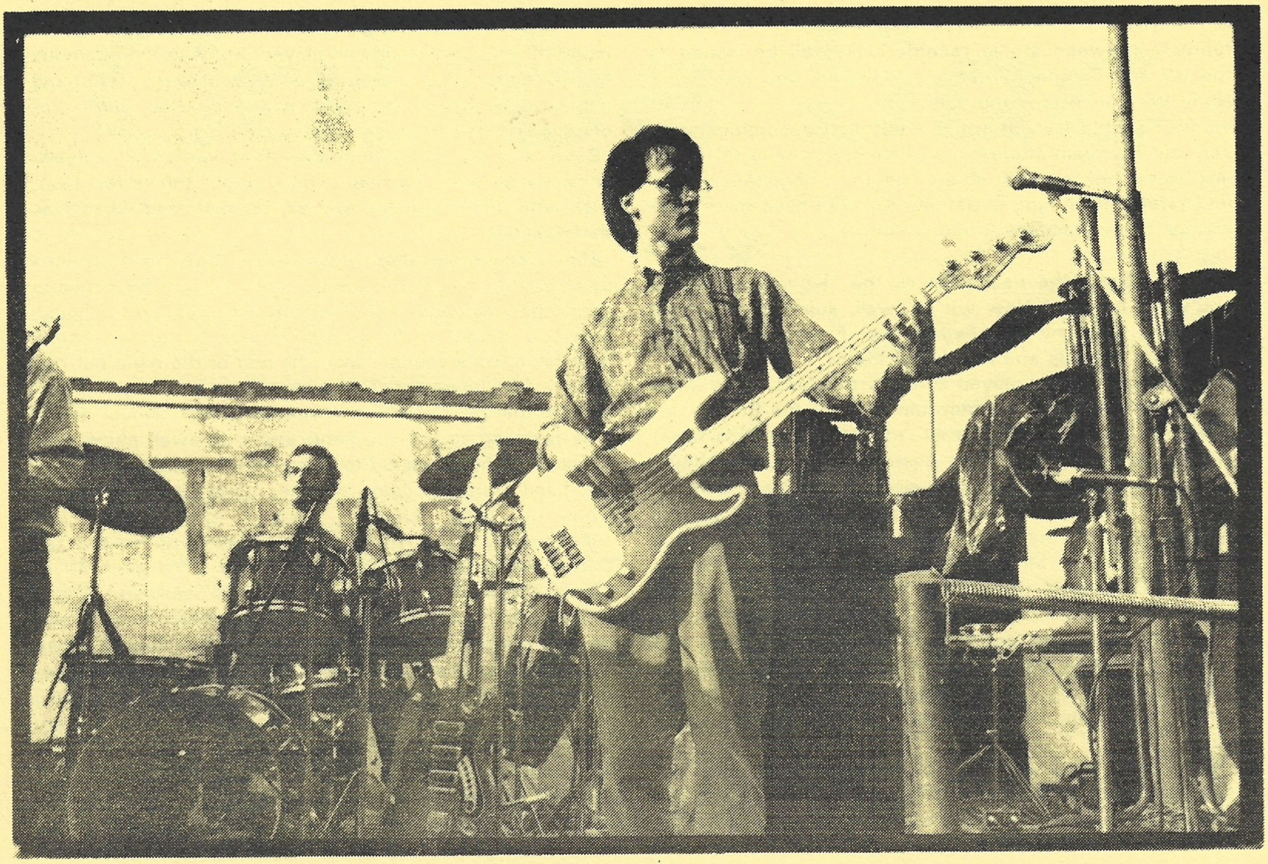
Glenn: You know about Robin and I. Chris Guttmacher I used to run into in the men's room at Sun Ra concerts where he'd hide out while the club was clearing the house between shows so he wouldn't have to pay a second admission. He's younger than the rest of the band but had been a fan (apparently) of bands that Robin and I had been in that he'd seen when he was in high school. Robin was planning to leave Boston and a farewell show was considered; he asked Guttmacher and I to make up part of the band. Nothing came of this, however, and Robin's plans to leave changed. But I liked Chris, and subsequently asked him to jam informally with me and Jay Dobis, the famous electric saz(?) player. (The germ riff of "Death Kit Train" was born at this session.) Dobis disappeared, and was subsequently discovered in the disused basement of his house where he'd landed when his bathroom floor collapsed! Chris Guttmacher became, then, the first person I asked to join Cul de Sac when I started the band in earnest sometime shortly after the jam session. Robin was coerced into joining next - he'd not been playing musical at all for a couple of years, except, possibly, in his mind. I consider getting him back into music a good thing, and my revenge on a world that has misunderstood and rejected me. Chris Fujiwara we met through an ad he'd placed in the personals of a men's magazine. After answering the ad we also found out he played bass - not very well as it turned out - but he was a quick learner and liked us enough to practice so that we'd let him hang out with us. Yazijian was a left-over Worm Heart and he only played with us a short time, quitting - he said - because the music was "too loud" - now he's playing with the loudest fucking band I have ever heard!

Dave: Was there a sound that you were consciously after, or was the sound you came up with really just the result of subsequent "jamming" together? In other words, was there a preconceived notion of the sound Cul de Sac would hopefully have?

Glenn: The band's material is mostly written by me. I had an idea when I started the band, of what I wanted to do, but no idea of how to go about doing it. I had been frustrated in all the bands I'd been in prior to CdS - to a greater or lesser degree - because I hadn't figured out a way to merge the two kinds of guitar playing I loved the most: the acoustic, fingerpicked, modal, open-tuned stuff, *a la* my favourite guitarist, John Fahey, and the souped-up psychedelic/electric stuff, *a la* Hendrix. Other influences are Middle-Eastern and surf music (in particular the surf bands of Greece and India) and pre-war blues, Skip James and the like. CdS was the first band where I was able to cobble these elements together in a way that made sense to me. I knew also that I didn't want to work with a singer, at least not in the way I had previously, where the band often felt subordinate to the vocalist. (And let's face it, singers are, without exception, prima donnas and a pain in the ass. Any non-singing musician will confirm this.)

Because of the sympathy of my partners we developed quickly and, I think, a unique band sound incorporating what I do well with what they do expertly - Robin's primitive electronics often provide a "location" for the songs to exist in - sound-field, as well as a texture and colour. (I've heard him get applause from waitresses and drunks at clubs just doing his soundcheck.) His early-'70's analogue synths are extremely hands-on and to my ears sound a lot cooler than any digital stuff I've heard. Chris is a very powerful and beautiful bass-player, I can't imagine how he does what he does and I'm not sure he's even aware how fine a musician he is.

Possibly of greatest importance to the CdS sound are the drums. No one wanted the band to be an exercise in



CUL DE SAC bass dude, Chris Fujiwara

artiness. We wanted to play simply, powerfully, and we wanted to take listeners on a voyage of sorts. The best musical moments for me are the ones where I lose myself in what's happening and forget where I am. Guttmacher was largely responsible for that happening - his metronomic, tranced-out rhythm patterns gave the rest of us a tremendous amount of freedom. (His favourite drummer: Klause Dinger of Neu!.) He was an intuitive player, and he played hard; Viva Chris Guttmacher!

In Jon we have a player of enormous skills, who understood what our music was about nearly the first time he played with us. He's more into Can's Leibezeit than Dinger (who he'd never even heard of) and his approach to drumming is perhaps more "architectural", that is, grander, than more consciously constructed and artful - than Guttmacher's. But watching Jon walloping the hell out of his kit on "The Colomber", one of our most powerful new songs, is scary!

The point I'm trying to make is writing vs. arranging - the latter is more crucial to the overall success of our music, I feel. As mentioned above, we do jam. (Songs that came about mostly through jamming are credited to all the members of the band on our records, "Death Kit Train", "Homunculus", for instance.)

The comparisons often brought up when describing Cul de Sac are the likes of Neu, Faust, Pere Ubu, etc. Were these bands a big influence on your sound when you were first starting out?

Glenn: "Krautrock" - it's but one of many kinds of music we care about, and certainly the music of these bands (Can, Faust, Neu!, Ash Ra Tempel, Guru Guru, Amon Duul, Kraftwerk, etc.) is important to us, to some of us more than others. I discovered the German bands late; the members of Can were already immersed in solo careers when I first heard their original records, and Faust I discovered only after Recommended UK started reissuing their out-of-print albums. I'm not sure, but Fujiwara may not have even heard these bands until he started seeing them mentioned in connection with us in reviews. None of us had any notion nor would we dream of aping any band's sound, nor could we. Personally I think we sound more "American" than anything else. Does anyone truly think we sound like Can?! That'd be a great compliment if only it were true, but I'm afraid it's only a comparison of convenience - anyone who thinks we sound anything alike is either not listening to them or not listening to us. (Some UK reviewer once gave us a left-handed compliment ofsorts, claiming we "did" Can so well that our record made him acutely aware of how much he missed them; even going so far as to describe my playing as "Karolian". What rot!

Pere Ubu are a band most of us like, especially their early period with Tom Herman. Robin and Ravenstine were both working with similar primitive analog synthesiser equipment at the same time. (Remember the Girls and Ubu were contemporaries, they'd been around for awhile when David Thomas released their first single on Hearthen, Ubu's original label.) Robin recommended to Ravenstine that he follow his example and add a keyboard to his synth set-up since you could wedge a key down with an empty cassette box and play in the key of the song, thus giving oneself a tonal base to fuck around in, which is what Amos did, and subsequently Ravenstine, too. Robin and Ravenstine often get compared to one another, but they sound nothing alike: I've always thought Ravenstine sounded Baroque and Robin impressionist.

Our musical loves tend to be a mix of high- and low-brow shit: John Fahey, Indian ragas (and Indian film soundtracks), electronic and musique concrete, pre-war blues, Miles Davis' early '70's electric stuff, Hawaiian, Barrett-era Floyd, American, European and Japanese classical avant-garde (I was writing letters to Harry Partch just after high school), Sinatra (and not for any stupid "kitsch appeal" qualities; believe me, the clarity and depth of expression on his '50's Capitol ballad stuff, which I discovered about the same time CdS started up, has been more of an influence in my thinking about our arrangements than has the music of any of the German bands we supposedly take after), the Jimi Hendrix Experience (John's favourite drummer is Mitch Mitchell), the American Kaleidoscope, the Velvets, surf stuff - Ventures and the like, Ennio Morricone, Stooges/MC5, Beefheart, the Godz, Hans Reichel, Robbie Basho, *ad infinitum*, etc. Current "rock" bands I like: almost none.

for an audience to identify with and "look at", where's the attraction?

Dave: Is there any story behind the name Cul de Sac and why it was chosen? What about the title "ECIM"? (I know it's "MICE" backwards, but...)

Glenn: "ECIM" is "mice" spelt backwards?

I wanted to name our band after this Roman Polanski film I thought was called *Cul de Sac*, but I later discovered that the film I was thinking of was *Knife in the Water*, (though Polanski does have a film titled *Cul de Sac*). By then it was too late. (I can't believe Fujiwara joined a band named after a Polanski film!)

The cover of the album was from a landscape painting by A. Gass that ex-Girls drummer Daved *(yep, that's how you spell it - ed.)* Hild found in a thrift store. He added the word MICE and tacked some pictures of mice onto the painting and sent us a slide of it, along with several other works for us to consider for the record cover. When we looked at the slides we all responded immediately to this image. But we'd projected the slide backwards. We turned it around to see how it was supposed to look and were disappointed - we liked it better reversed. And thus it ran that way. (If you hold the cover up to a mirror you'll see what we mean - the image, correctly viewed, is dispiriting, sad, and cruel, and as such too literally expressed the inherent qualities in our music.)

Dave: Did you start up the band with the intention of being essentially an instrumental group, or did that just come about over time? Could you ever see yourself becoming more vocal-oriented, or perhaps totally non-vocal-oriented, *a la* your last few singles?

Glenn: We've always been an instrumental group, which people who see us regularly know, but which may not be apparent from the records themselves, especially since *ECIM* does feature a guest vocalist. We have no intention of bringing a vocalist or any additional musicians into the band. If someone came along whom we felt contributed aesthetically (or materially) to the group, including a vocalist (and could help with the driving), we'd welcome them. We know of the existence of no such person at this point in time, however. Like the Ventures, Free Kitten and Liz Phair, Cul de Sac is strictly instrumental.

Dave: Labels like Shock/UK (nothing to do with the Australian mob) and Nuf Sed seem like odd choices for a band like yourselves (don't ask me why); are you fans of the likes of Caroliner and Skullflower?

Glenn: Not sure why you say that. These fine labels have issued worthwhile music...(haven't they?!!) Guttmacher liked Caroliner, and I think Robin may "kinda like" Skullflower, (though he might be confusing them with Phish). We have no de facto opposition to getting into bed with any label. Our concerns would be that we be allowed to record what we want, that any label we work with be able to do a reasonable job of promoting and distributing what we issue, (which, for reasons beyond me, many indie labels seems seem to consider akin to shaking hands with a leper; like making and effort to get records out to people who might care about them and be able to support them would sully the purity of their vision). And though CdS has been one enormous sinkhole for the band's discretionary funds - it's nice to get a little financial help occasionally.

Dave: What are your future recording plans?

Glenn: See above. Some people have complained that we don't issue enough records, and while that is flattering because it means that people like what we're doing and want more of it, I have to say that it's expensive to make records and make them right - and there are damn few people who can afford to put you in a studio to make the record you hear, one that accurately reflects what your material is about. And, too, when you raise the issue of recording and mixing expenses with some labels, I get the feeling they think we're indulging ourselves with some bourgeois conceit: why should we worry that the CD is recorded well or sounds like we want it to sound? In fact, if it sounds distorted or fucked up, maybe that's even better. I have nothing against DIY, for the right artists or for certain projects this may work, perhaps even contribute (in emotional directness or honesty or what-have-you) to the success of an artistic statement - think of Daniel Johnston's early tapes, some of the Sun City Girls stuff, or Guitar Wolf, for instance. But bad recording quality is just as likely to be dishonest - I can think of a couple of bands that sounded great and mysterious on these awful recordings - how about High Rise? - subsequent good quality recordings revealed a dull band. Our own tapes project *(I Don't Want to Go to Bed)* comes from tapes that are sonically imperfect, but that's not why we're issuing them! We're putting them out because the nature of that music lies in its ephemeral-ness; what exists on these tapes is simply not reproducible in a studio, or anywhere else, and the band feels that the music is important and worthy of issue, warts and all. We would have preferred that we had high-quality recordings of these pieces. For our composed and arranged pieces, however, we want the finished recordings to be as close to what we "hear" (imagine) as they possibly can be. Jon, for instance, puts too much effort into constructing beautiful drum parts to turn around and record them on shoddy equipment for the sake of saving money or because we subscribe to some crackbrain DIY theory that says by "doing it ourselves" we're doing it better, or more purely. So, we take a long time between releases; *ces't la vie...*

Dave: Are you guys big film buffs? Have you seen *Pulp Fiction*, and if so, what did you think of it? Do you watch much TV? What do you do in your spare time?

Glenn: *Pulp Fiction*? I don't know why you people "down under" are so enamoured of that film - it bombed in America (even on video) where audiences knew it was a rip-off of Don Siegel's *The Killers* and had all the Dick Dale and Link Wray records they needed. At the show I was at the audience made sucking noises and threw popcorn at the screen, an entirely appropriate response.

Chris Fujiwara is an expert and encyclopedic in his film knowledge; and Robin and I are no slouches on the subject, but Jon cares little about the cinema - he's the proud non-intellectual of the band. Personally I love directors Ozu, Sirk, Ford, Fuller, Preminger, Bunuel, Wood, Meyers, Leone, Nicholas Ray, and many, many others. (We would love to try our hand at film soundtracks.)

Which leads me to mention an element of our live shows that is very important: the original films created jointly by Chris Fujiwara and A.S. Hamrah to accompany our music and to distract an audience that doesn't know what to look at if no one is singing. The films are hard to describe, being a collage of original and found footage, some of it mysterious, some of it banal, some of it out of focus. The results are poetic, incendiary and disturbing. Fujiwara found Hamrah who'd been spending all his time sitting around motel rooms in South Dakota shooting Super-8 footage of stuff like the Jerry Lewis Telethon off television screens. These, when cut together with images of Three Mile Island and Yvonne De Carlo are enough to make you weep. (Before that Hamrah had been working with director Raul Reiz.) The films are, to me, an essential ingredient of our live shows and I just wish those two lazy assholes would get off their butts and produce more of them. They turn out new films at an even slower pace than the band produces new records if that's possible, and it is.

I watch no television but can't speak for the rest of the band. In my life there is no "spare time!"

Dave: What are some of the best bands you've played with, and why?

Glenn: The most enjoyable shows we've done and some of the more interesting bands we've played with were Arthur Doyle, Sleeping Pill (Yo La Tengo's instrumental alter ego), Rudolph Grey's Blue Humans, the Boredoms, the Caspar Brotzmann Massacre, Combustible Edison, Stereolab, and Faust. Our best shows have been at CBGB's in NYC, and anywhere in Providence, Rhode Island where they seem to love us.

Dave: Do you think you could ever sit all the way through a Jello Biafra triple-LP spoken-word set?

for an audience to identify with and "look at", where's the attraction?

Dave: Is there any story behind the name Cul de Sac and why it was chosen? What about the title "ECIM"? (I know it's "MICE" backwards, but...)

Glenn: "ECIM" is "mice" spelt backwards?

I wanted to name our band after this Roman Polanski film I thought was called *Cul de Sac*, but I later discovered that the film I was thinking of was *Knife in the Water*, (though Polanski does have a film titled *Cul de Sac*). By then it was too late. (I can't believe Fujiwara joined a band named after a Polanski film!)

The cover of the album was from a landscape painting by A. Gass that ex-Girls drummer Daved *(yep, that's how you spell it - ed.)* Hild found in a thrift store. He added the word MICE and tacked some pictures of mice onto the painting and sent us a slide of it, along with several other works for us to consider for the record cover. When we looked at the slides we all responded immediately to this image. But we'd projected the slide backwards. We turned it around to see how it was supposed to look and were disappointed - we liked it better reversed. And thus it ran that way. (If you hold the cover up to a mirror you'll see what we mean - the image, correctly viewed, is dispiriting, sad, and cruel, and as such too literally expressed the inherent qualities in our music.)

Dave: Did you start up the band with the intention of being essentially an instrumental group, or did that just come about over time? Could you ever see yourself becoming more vocal-oriented, or perhaps totally non-vocal-oriented, *a la* your last few singles?

Glenn: We've always been an instrumental group, which people who see us regularly know, but which may not be apparent from the records themselves, especially since *ECIM* does feature a guest vocalist. We have no intention of bringing a vocalist or any additional musicians into the band. If someone came along whom we felt contributed aesthetically (or materially) to the group, including a vocalist (and could help with the driving), we'd welcome them. We know of the existence of no such person at this point in time, however. Like the Ventures, Free Kitten and Liz Phair, Cul de Sac is strictly instrumental.

Dave: Labels like Shock/UK (nothing to do with the Australian mob) and Nuf Sed seem like odd choices for a band like yourselves (don't ask me why); are you fans of the likes of Caroliner and Skullflower?

Glenn: Not sure why you say that. These fine labels have issued worthwhile music...(haven't they?!!) Guttmacher liked Caroliner, and I think Robin may "kinda like" Skullflower, (though he might be confusing them with Phish). We have no de facto opposition to getting into bed with any label. Our concerns would be that we be allowed to record what we want, that any label we work with be able to do a reasonable job of promoting and distributing what we issue, (which, for reasons beyond me, many indie labels seems seem to consider akin to shaking hands with a leper; like making and effort to get records out to people who might care about them and be able to support them would sully the purity of their vision). And though CdS has been one enormous sinkhole for the band's discretionary funds - it's nice to get a little financial help occasionally.

Dave: What are your future recording plans?

Glenn: See above. Some people have complained that we don't issue enough records, and while that is flattering because it means that people like what we're doing and want more of it, I have to say that it's expensive to make records and make them right - and there are damn few people who can afford to put you in a studio to make the record you hear, one that accurately reflects what your material is about. And, too, when you raise the issue of recording and mixing expenses with some labels, I get the feeling they think we're indulging ourselves with some bourgeois conceit: why should we worry that the CD is recorded well or sounds like we want it to sound? In fact, if it sounds distorted or fucked up, maybe that's even better. I have nothing against DIY, for the right artists or for certain projects this may work, perhaps even contribute (in emotional directness or honesty or what-have-you) to the success of an artistic statement - think of Daniel Johnston's early tapes, some of the Sun City Girls stuff, or Guitar Wolf, for instance. But bad recording quality is just as likely to be dishonest - I can think of a couple of bands that sounded great and mysterious on these awful recordings - how about High Rise? - subsequent good quality recordings revealed a dull band. Our own tapes project *(I Don't Want to Go to Bed)* comes from tapes that are sonically imperfect, but that's not why we're issuing them! We're putting them out because the nature of that music lies in its ephemeral-ness; what exists on these tapes is simply not reproducible in a studio, or anywhere else, and the band feels that the music is important and worthy of issue, warts and all. We would have preferred that we had high-quality recordings of these pieces. For our composed and arranged pieces, however, we want the finished recordings to be as close to what we "hear" (imagine) as they possibly can be. Jon, for instance, puts too much effort into constructing beautiful drum parts to turn around and record them on shoddy equipment for the sake of saving money or because we subscribe to some crackbrain DIY theory that says by "doing it ourselves" we're doing it better, or more purely. So, we take a long time between releases; *ces't la vie...*

Dave: Are you guys big film buffs? Have you seen *Pulp Fiction*, and if so, what did you think of it? Do you watch much TV? What do you do in your spare time?

Glenn: *Pulp Fiction*? I don't know why you people "down under" are so enamoured of that film - it bombed in America (even on video) where audiences knew it was a rip-off of Don Siegel's *The Killers* and had all the Dick Dale and Link Wray records they needed. At the show I was at the audience made sucking noises and threw popcorn at the screen, an entirely appropriate response.

Chris Fujiwara is an expert and encyclopedic in his film knowledge; and Robin and I are no slouches on the subject, but Jon cares little about the cinema - he's the proud non-intellectual of the band. Personally I love directors Ozu, Sirk, Ford, Fuller, Preminger, Bunuel, Wood, Meyers, Leone, Nicholas Ray, and many, many others. (We would love to try our hand at film soundtracks.)

Which leads me to mention an element of our live shows that is very important: the original films created jointly by Chris Fujiwara and A.S. Hamrah to accompany our music and to distract an audience that doesn't know what to look at if no one is singing. The films are hard to describe, being a collage of original and found footage, some of it mysterious, some of it banal, some of it out of focus. The results are poetic, incendiary and disturbing. Fujiwara found Hamrah who'd been spending all his time sitting around motel rooms in South Dakota shooting Super-8 footage of stuff like the Jerry Lewis Telethon off television screens. These, when cut together with images of Three Mile Island and Yvonne De Carlo are enough to make you weep. (Before that Hamrah had been working with director Raul Reiz.) The films are, to me, an essential ingredient of our live shows and I just wish those two lazy assholes would get off their butts and produce more of them. They turn out new films at an even slower pace than the band produces new records if that's possible, and it is.

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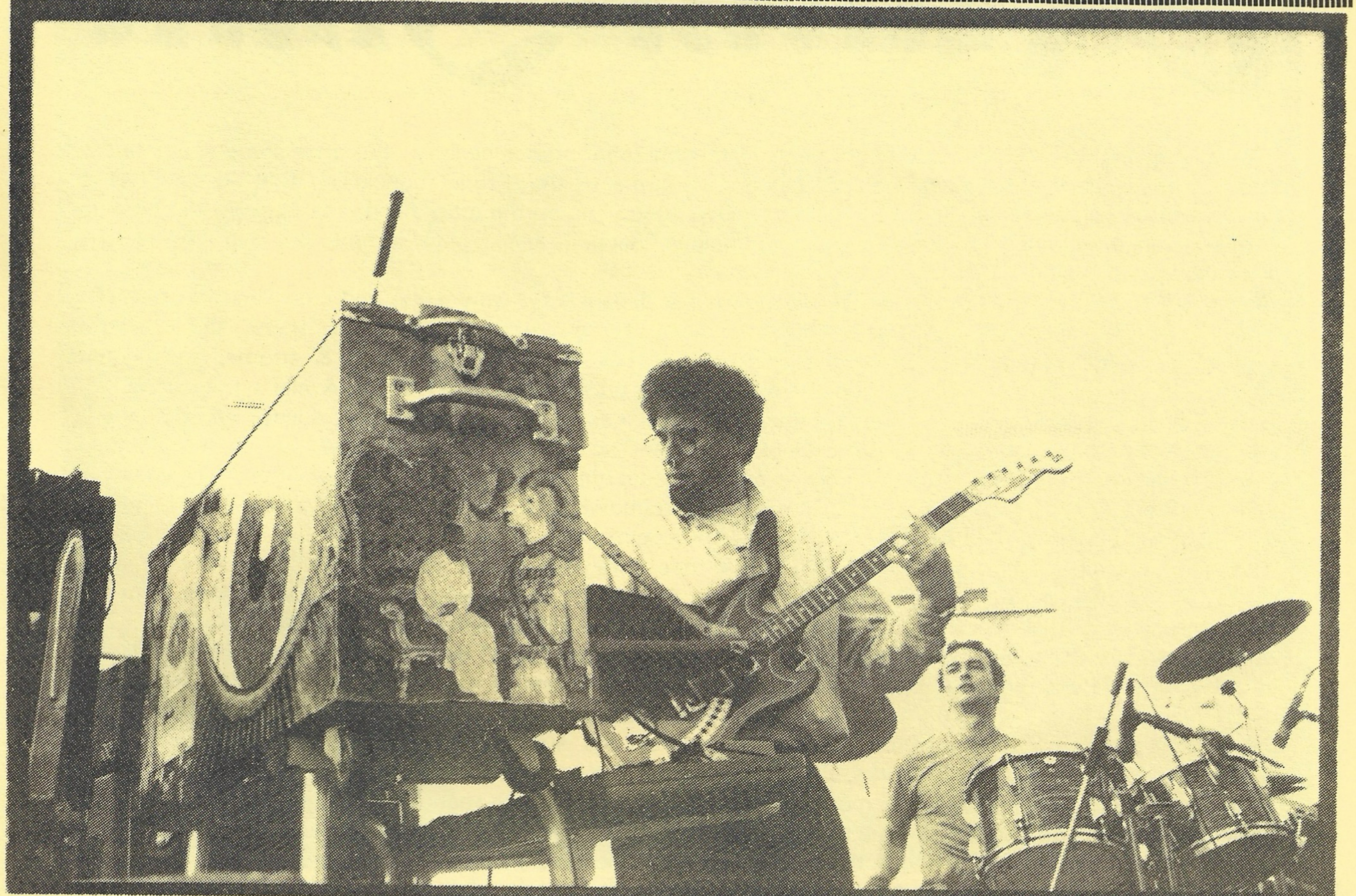


CUL DE SAC guitar hero, Glenn Jones

Glenn: I could sit through a Jello Biafra triple-LP set only if the material was about me personally.

Dave: Does Cul de Sac have anything to say on the Clinton regime?

Glenn: I don't have anything to say about President Clinton or his wife, but we understand that Chelsea (Clinton) files "Cul de Sac" right next to "Shawn Colvin" in her collection.

Dave: Are you all closet-intellectual college grads?

Glenn: I'm an art-school dropout. Jon went to New England Conservatory in Boston which has crippled him only slightly as a musician. Robin went to art school, too (if you consider learning to tattoo yourself in prison "art"). Chris attended some beatnik college in Colorado where he actually earned college-credits listening to Gary Snider fume.

Dave: Any last comments for your Australian fan-base?

Glenn: Last comments. I wanted to say something about how I feel about CdS, and I'm afraid after all this work that some of the interview sounds a bit smart-ass or cynical or that I'm ranting, and I don't want to leave that impression, though it may be too late.

I think it was Can's Michael Karoli who once said (something to the effect) that all great music is psychedelic - it takes you somewhere else. Can we agree that not all psychedelic music is great, however? I don't mind being lumped in with other bands - people see us as part of some nouveau-psych revival, or as part of some Krautrock revival or whatever. Fine. Some of the bands that are also mentioned in connection with this so-called movement, like Spacemen 3, like Stereolab, like Flying Saucer Attack and others I won't mention, I like very much, some I'm ambivalent about and some I think are downright wretched. I have found that many people cannot tell when a band is copying the surface mannerisms of a sound, a style of music or a band who has gone before - it's relatively easy to imitate and it's easy to give the appearance of having something to say when in fact you're saying nothing, or saying nothing terribly original. Let me elaborate. I do not think of CdS as pioneers. Like a lot of other bands we are creating music in a time of synthesis, whether bands are drawing together elements of '70's funk and disco, '60's lounge music, '50's cartoon music, the requisite Velvets and Stooges riffs or any number of elements, very few (who?) are creating anything new and from the whole cloth that is of great originality. (I think some very interesting things are coming out of Finland's Sibelius Academy, there you have a school that actually teaches its native folk musics alongside classical music, the students, the kids everywhere, bring in the influence of the rock'n'roll they listen to growing up - you get bands like Hedningara who sound like an electro-acoustic mix of Bartok and Einsterzende Neubauten! Again, synthesis too, we've drawn together different elements, some of them incongruous, and made them work in a way that has never been done before by anyone else, and which may have value.

Whether one likes us is immaterial to me. I play in this band because I love what we do and I love the act of playing and making music and because I have to do it; it gives me a sense of worth and "connectedness" - to the band, to a feeling I can't describe, to an inspiration of the senses. And it takes me somewhere else. I quoted Karoli; now Sun Ra: "Sometimes in the amazing ignorance I see and hear things I never knew I saw and heard before." A poetic observation and one I think of time and time again when playing in Cul de Sac. For me "amazing ignorance" is our music and, attending its creation, is often the recognition that something startling, beautiful and newly discovered was there all along.

Azalia Snail

I've been giving it some serious thought lately - probably more than is healthy - but after some heavy brow-creasing and seat-of-yr-backside anal-pondering, I've come to the distinct conclusion that Azalia Snail is probably my favourite female artist around right now. Of course, on the other hand, I can't seem to come up with any sort of decent competition for such a dubious "honour" at this point in time, but that's beside the point: she rules, man.

Azalia Snail hails from that cesspool of indecency and debauchery, New York, and has released three LPs (and a few 7"s), all of which, in this schmuck's opinion, the discerning listeners out "there" should give a very heady earful immediately. Droning, psychedelic acoustic/electric guitar swirls & strums, unexpected washes of keyboards and kalimba, out-of-nowhere noise bursts, and, most of all, Azalia's truly beautiful, and just plain goddamn enchanting vocals above it all. It's a spine-tingling experience, believe you me, and if you look back at the "glory days" of early-era Shimmy-Disc (before Kramer completely lost the plot and started releasing "comedy" records worthy of an execution) with any sort of nostalgia, then Azalia is definitely your ticket to ride. I say she's the "female Dogbowl", but you know, that's just me. Just get an earload of her LPs on the Funky Mushroom label, I'm beggin' ya.

Okey-dokey, a little bit of semi-pointless filling-in here in regards to the coherency of the interview: yes, that's, uh, "superstar" Beck she's hangin' out with; Azalia has an ongoing project with the lads from Fly Ashtray called S!T!O!!!N!K!; Azalia also did some of the photography for the Supreme Dicks' *The Unexamined Life* CD cover; Susanne Lewis is from the American "prog" band Hail, who have some CDs out on the amazing Recommended label, and has done some collaborative material with Azalia (including a CD by "Hail/Snail"); Azalia wouldn't give her name or age, but having had a subsequent listen to the *What Else Do You Play?* LP on Shimmy-Disc that she mentions, and sussing out a track that bears a striking resemblance to Azalia's recent works, I'd say her name is most likely Tamella Glen...of course I could be completely wrong and shooting my mouth off in a most embarrassing manner, so don't quote me on that, OK?; Azalia wants an Australian label to release some of her works so she can tour here, so wake the fuck up you useless bums, stop giving acts like the Earthmen the time of day (or air to breath), and lend her a helping hand; oh yeah, if you don't know who Rush Limbaugh is, then what can I say? WATCH MORE TV!

Azalia Snail: 76 Charles Street #5G New York City, NY 10014 USA.
Funky Mushroom: PO Box 100270 Brooklyn, NY 11210 USA.

Interview by Dave...

Dave: Maybe I'm just a bit of an ignoramus, but it seems like you've popped out of nowhere over the last few years. How long have you been playing music, and were you in any bands prior to your solo material?

Azalia: I've played music all my life, beginning with piano as a little kid, moving onto guitar at about age 9. At that time I had a guitar teacher who made me pick out notes to songs like "Twinkle Twinkle Little Star". My hands were so tiny and I got frustrated. I was frustrated on the guitar until I really let loose, by letting my hands do what my mind wanted them to do and not what my "teacher" tried to make them do. I had no serious band before, I decided that to do music 100% my way, I'd need to be "solo" as such. It's too important to me, and it's always been the #1 love of my life, too much to compromise whatsoever.

Dave: Do you play out much often?

Azalia: I tour about half the year. Now I'm venturing to Europe, and hopefully this year Japan and perhaps Australia, if a label could put a record of mine out there.

Dave: Do you like living in New York?

Azalia: NYC provides me with an endless round of love and hate. It is stimulating in its diversity and mind-boggling in its monstrosity. Right now, it's terribly convenient as I live in the West Village and can walk everywhere I want to go. Also, I originally came to New York because at the time (age 17) I felt there was nowhere else I belonged.

Dave: What is your relationship with folks like Fly Ashtray, Supreme Dicks, Susanne Lewis and Sebadoh? How did you become friendly with them?

Azalia: Fly Ashtray were the first people I felt truly comfortable to make music with; Supreme Dicks, I respect their music immensely. Susanne Lewis - she has helped me create new layers to my music; also, she's such a great, structured songwriter and all round fine musician. Sebadoh was nice enough to do a split 7" with me a few years ago, people still ask me for that single! Lou is a special kind of cynic, Jason is becoming an impressive songwriter. He's had the best songs on the last two Sebadoh albums - "Happily Divided" from *Bubble & Scrape* and "Not Too Amused" on *Bakesale*. I miss dear, confused Eric Gaffney a lot (he was my first Sebadoh friend; I went out with his best friend for a couple of years). And Bob Fay - the biggest cynic of all - a smart devoted rock head.

Dave: How do you go about composing your songs? Do you have a definite idea of what they're going to sound like at the start, or do you just add more things into the mix as you go along? To make a short story short: are your songs fairly improvised?

Azalia: I do believe in spontaneous combustion; never have a definite plan, but I guess I'm going back to my harder rock roots, though I never can tell. I just did a free-for-all jam LP with Trumans Water and have a new folky song on the *VillaVillaKula* compilation album.

Dave: Your records are often compared to various ESP folk singers of the sixties; were such artists an influence on your sound, are you aware of them?

Azalia: Unfortunately, I haven't heard any of the ESP folkies - no CD player! But I am a fan of other folk singers like Tim Buckley, Buffy Saint-Marie, Donovan, and of course, Bob Dylan.

Dave: Your records remind me a lot of various Shimmy-Disc artists, and I'll assume, by the presence of John S. Hall on your latest LP, that you're acquainted with some of them - has Kramer expressed any interest in your music? Would you like to work with him?

Azalia: I appeared on one Shimmy-Disc compilation, *What Else Do You Do?*, a few years ago. Kramer is a fascinating guy, and a good producer, but I like producing my own records.

Mega-foxy shot of AZALIA SNAIL

Dave: What are your lyrics about?

Azalia: Listen and guess.

Dave: Do you live in a tiny apartment? House?

Azalia: Tiny apartment in a big world, in a big city.

Dave: Are you an ex-punker?

Azalia: Of course, how did you guess? I was the only punk in my high school and refused to wear anything but black for at least a year. My favourite punk: Johnny Thunders, without a doubt.

Dave: If you were offered a slot at Lollapalooza, do you think you'd swallow your pride and do the deed?

Azalia: Only if it was just my pride I had to swallow.

Dave: How do you play in a live situation? Is it just you, and if it is, is it difficult to recreate the dense, multi-layered sound of your records?

Azalia: It is not just me, lucky for me and everyone else! At the bare minimum, it is myself and Gary Olsen, my trumpet player (and a great guy!). Usually, there is at least one other guitar player, and I've had some killer ones, amongst them: Daniel from Supreme Dicks, Phil Ferriero, Mike Burns, Josh Pilzer, Al from Low (wonderful slowburn band from Minnesota) , Matt Fein, and of course, the Trumans Waterboys (Kevin, Kirk and Kevin) . I also have the fortunate unique sound of Andy Nelson on kalimba and zither. Live, I just play guitar for myself, but for others, I enjoy playing my Italian zither (I played that with Beck; he calls it my "gifted harp") and also can play a mean harmonica - I played that with the Irving Klaw Trio from Olympia, Washington.

Dave: You've played with Refrigerator on the west coast, what are the famed Callaci bros. like in person?

Azalia: The Callacis - both incredibly sweet and talented. Dennis, the business pro with a dedicated eagerness to support quality indie rock. Alan, the lovable white soul crooner. Sang with me the last time I played Pomona, California.

Dave: Would you consider yourself a generally happy person?

Azalia: As opposed to generally not happy, yes. But am I continually seeking more happiness?

Dave: Due to the fact that you record just about all our material at home on a 4-track, is your recording budget next to nothing?

Azalia: Well, not exactly true. All 3 albums (and the Hail/Snail LP) were recorded at various 8-track and 16-track studios. The budgets have been low, but not next to nothing. Where is nothing, anyway?

Dave: What do you hope to be doing in ten years time?

Azalia: Strumming a ukulele on a felucca off the coast of Portugal with a blue-eyed heavy thinker to hang out with.

Dave: Here's a real tearjerker: looking back, do you think you had a happy adolescence?

Azalia: 0-8 was pretty incredible. Chasing insects; friends from all over the world (I grew up in a building full of families with fathers working for the United Nations); lots of glittery art projects. 9-13 not as uplifting. Move to suburbia hit me hard and my parents split up. At 14, discovered pot, which was my salvation. At this point, headphone usage at its height, with complete and total devotion to underground and some cool above-ground rock. Lots of good books. Hitchhiking.

Dave: What do you think of the Riot Grrrl "movement"?

Azalia: Excellent for the Riot Grrrls - it's very encouraging for all youth. Some of their points are valid, some a bit excessive, but I'm not one for any segregated political or sexual movements.

Dave: What records have you been listening to the last week?

Azalia: We had a friend named Yoshi from Japan come over. I played him some old 7"s I've collected over the years in thrift stores and record stores, from Leon Russel to Joey Levine to the Rockin' Rebels, Shadows of Knight, Tindersticks, and Sportsguitar!

Dave: Who would be more painful to spend a week in a room with - Rush Limbaugh or Jello Biafra?

Azalia: Rush Limbaugh - much more pain - I despise him! I hung out with Jello once years ago. He's smart, funny, and was not a painful experience at the time!

Dave: Any last comments to leave the eager readership with?

Azalia: I want to graze in the Australian grass, so let me come there soon and check it out!

the SUPREME DICKS

Where to begin with a band like the Supreme Dicks...Yep, got it, here goes...Heard of them before? Heard their 1993 epic CD, *The Unexamined Life*? Their new LP, ***Workingman's Dick***? Whooo, baby! They slay! No, seriously, in a world clogged up with whiter-than-white "indie-rock" (kill it, now!) of the most bland and repugnant variety, a band like the Supreme Dicks are a real breath of fresh air. Not that they're funky or fulla soul and all that, but their music's got some sort of incredible ***emotion*** about it, and that's good enough for me...but what is it they do?

Who knows? I don't know how to explain it either. They're mostly acoustic, slow, lethargic, depressing, yet occasionally manic, and I know it's incredibly lazy and inept of me to do such a thing, but methinks their list of influences speaks far greater words than I ever could in trying to explain exactly what the ol' Dicks are all about: Tim Buckley, Alex Chilton, Nick Drake, Syd Barrett, Bob Dylan, Socrates and Willhelm Reich - melancholy, detachment, despair, obsessiveness, intelligence, wit, madness, and a touch of nerdishness. That's Boston's the Supreme Dicks alright.

Forget about the history of the band, coz I don't know ***nuthin'*** when it comes to that (and the band was "nice" enough to completely ignore such related questions), but what I do know is that their two full-lengthers, released on Homestead and England's new Freek label (curiously the new home of such infamous noisemakers as Total, Ramleh and Skullflower), respectively, are '90's classics just waiting for another gem to make a Holy Trinity. Two modern life-affirmers of an almost embarrassingly addictive variety, and if you're rightfully jaded on the cornbread schmaltz passing for "alternative" music these days, then you best just do the done thing and search 'em out, hunh? Yeah, you do that...

The interview...yeah, sometimes they just don't turn out the way you wanted 'em to. I think you could say that's the case here. I thought I gave the band pretty decent questions to espouse and expand on, but I guess you could say they just "didn't feel like it", or whatever. Just remember: their music is far more exciting than their interview. Still, for what it's worth -which admittedly probably ain't much - read on and tap into the minds of some fellas that are either extremely sarcastic or extremely geeky...perhaps a mixture of the two.

Interview *et al* by Dave...

Dave: The new LP is subtitled "1987-'89"; am I to presume that you've been around since 1987? If so, why did it take so long to finally release some material?

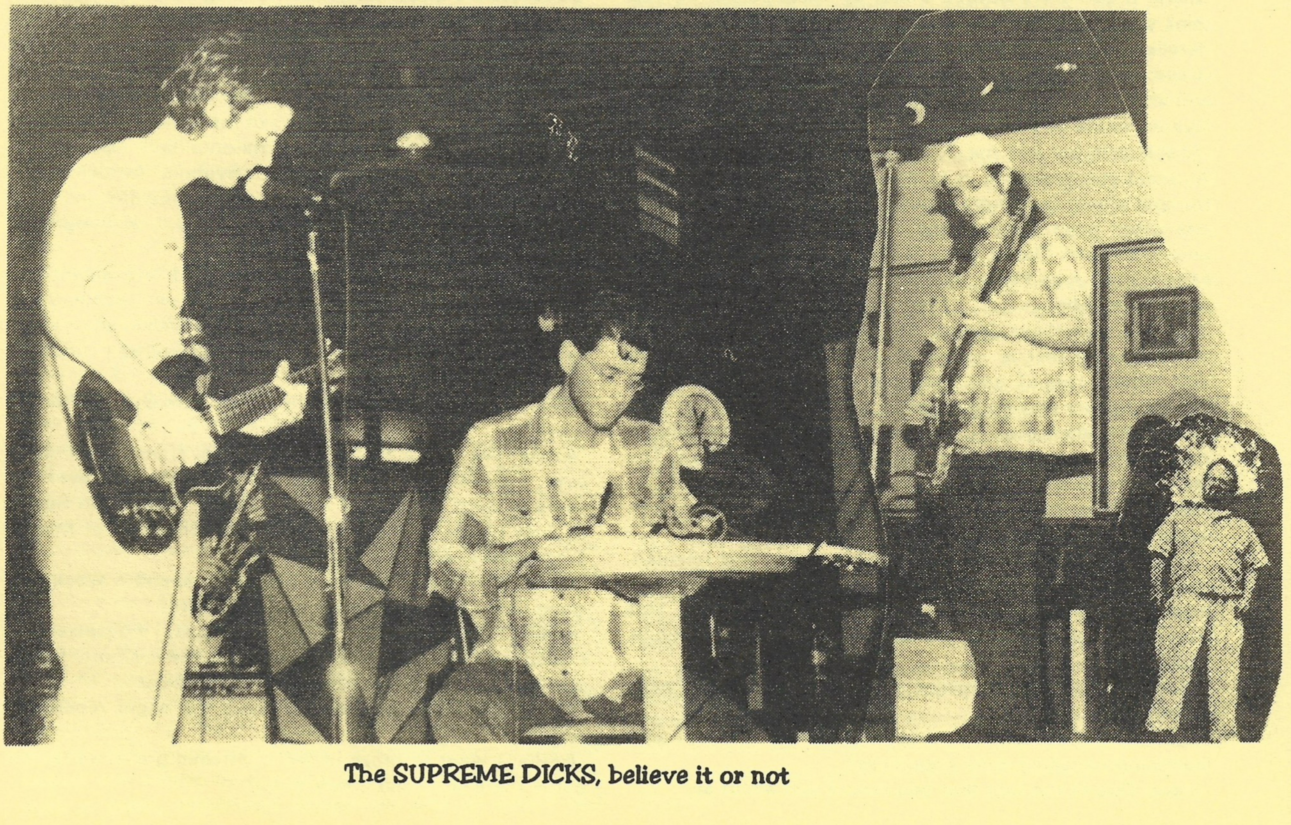
Dan: Yes, we have been around since at least 1987 - and some would say long before that (in fact some say that we got the title of *The Unexamined Life* from a good friend of ours way back in 550 BC, but that's another story), and there have been many reasons why it took us so long to release this material, some having to do with our many other responsibilities (for example our slide-guitar player Steve Shavel feels it's his responsibility to spend at least six hours in the bathroom everyday), to gaining our pre-indie rock credibility, but the main reason is probably because you always lose something when you release.

Dave: Here's a doozy of a question: would you call yourself "slackers", or does that term just bug you?

Dan: "Slacker" doesn't really apply to us, because that term usually suggests a lack of responsibility, and as previously stated, the Supreme Dicks have many responsibilities, though they may not all be considered mainstream.

Dave: Why the title of the CD? Is it meant to be "deep"?

Dan: I'm not sure which title you are referring to, so I'll answer for both. *The Unexamined Life*, as previously stated, came from a good friend of ours, Socrates - and is not meant to be deep. *Workingman's Dick* on the other hand, goes pretty deep because it's basically our homage to what this world of ours is founded on.



The SUPREME DICKS, believe it or not

"Cryptic" photo of the band...Whooo! Creepy...

Dave: How did the deal with Freek come about? Who runs it?

Dan: Freek is run by Pete Morgan, who is originally from New Zealand and now lives in London. We met him in Massacusetts when he was a student there, and he helped us to record *The Unexamined Life* CD. He's a good friend of ours, and in an historic arrangement, we decided to release some of our archival material with his new, great label, Freek.

Dave: Tim Adams, in Ajax, compared you to Xpressway, Loren Mazzacane, Tim Buckley, Twisted Village, etc.; are any of these labels/artists an influence on you?

Dan: Yes, mainly early Tim Buckley, some Xpressway - Dead C., etc.

Dave: If not (or even if so), what artists have "influenced" your sound, because the Supreme Dicks seem a very difficult band to peg down?

Dan: We don't listen to much music, we're mainly influenced by philosophers and seers like Willhelm Reich, St. Francis of Assissi, McKinley Moore, Joan of Ark, and the Baal Shem. But as far as musicians, there's definitely a Floydian influence, and we also like Fairport Convention, Flying Burrito Bros., Nick Drake, Lou Reed, Buffy St. Marie, Bob Dylan, Alex Chilton, Tim Hardin, Beach Boys, Tim Buckley, Phil Ochs, Phil Spector, the Mountain Goats, Sandy Denny, Susanne Lewis, Leonard Cohen, etc., etc. (we can be hip, too) - did I mention J. Mascis and Tattle Tale?

Dave: Do you think the Supreme Dicks' music is depressing? Perhaps a bit of a downer?

Dan: Not compared to the rest of our lives.

Dave: What are the lyrics about?

Dan: Only J. Mascis knows for sure. (But they do mean something to us.)

Dave: What do your parents think of the band?

Dan: Not much.

Dave: What are your opinions on the OJ Simpson "trial"?

Dan: It's a good representation on how psychotic our culture has become. Psychosis is the norm, but only the innocent really become "psychotic" from the clinical definition (this has nothing to do with OJ personally, though).

Dave: Why are you in a band?

Dan: I didn't grow up poor enough to be in a gang? I don't know. Repetition of unconscious libido, perhaps.

Dave: Are you a fan of many of the newer Homestead artists? At this point in time would you say it's a good and credible label to be on?

Dan: The Homestead question...a delicate question. We like some of the bands - Trumans Water - who we toured with last fall. They're great guys. I don't hear many of the bands because I don't have a CD player though. If they release our next album on vinyl, we'll like them. Homestead has put out some great records in the past, and I think there was a tiny bit of destiny involved.

Dave: Did any of you vote for Clinton, and if so, do you now feel ripped off?

Dan: I did vote for Clinton. What were the options? Newt Gingrich is the scary one now. His voice sounds too much like Joe McCarthy.

Dave: Do you guys do anything outside of the band?

Dan: As mentioned, many responsibilities - we write a lot of poetry, and often have O.C.P. duty. Also, we are somewhat involved with the Partridge Family Temple in San Francisco. We're not allowed to do much outside of the band, though (or inside the band, for that matter). We do have a Celibate-Reichian-Vegetarian image to keep up, after all.

Dave: Are you all ex-college geeks? What did you study? Did you put your degrees to any use?

Dan: We often have Greek-Geek-Freeks. We did study a lot of Philosophy and Film. Our degrees are still in Dante's Purgatory.

Dave: What's Azalia Snail like in person?

Dan: Not very pleasant - or no comment.

Dave: What's your fave early-'80's punker release?

Dan: Anything by Green Day - though we were post-punk by at least '76. "Bachs' Bottom" maybe.

Dave: Fave films?

Dan: *Chumlum* by Ron Rice (w/ Jack Smith), *Brother Sun, Sister Moon* by Franco Zefferell, *Seconds* by Frankenheimer. Anything by Piero Helizcer (RIP), and of course *The Dick Movie* by John Shere, *The Death Of the American Avant-Garde* by Daniel Oxenburg (me) and *Wittgenstein's Blue Movie* by Steve Shavel.

Dave: Any last words of wisdom?

Dan: Could you petition your government to give us a big grant to come and play in Australia? Well, let us know.

DAVE'S DESERT ISLAND DISCS

I'MMM... SO AGITATED
BLISS!

Please file this section next to Chris Stigliano's "Top 50 Heavy Metal LP's of All Time" article he once did in *Black to Comm* for sheer pointlessness: me giving a rundown on ten discs that'll surely change your pathetic life. Hell, they did mine. Well, wait a sec, they didn't all exactly "change" my life, or head it in any given direction whatsoever, but they have at least cheered me up on many occasions, and at the bare minimum made life a bit more tolerable when it needs to be. You know what I mean: these are DESERT-ISLAND DISCS, baby, ten records I could practically live on forever. Hard to say what it is about a certain record that makes it so important...Maybe you bought it at a time when life stank and it *spoke to you* like no one else ever could, or perhaps it just always reminds of *good times* when you stick it on, or hell, maybe it's just the ear-melting tunes that, for some bizarre reason, never seem to wear out their welcome, but whatever the case, you simply can't make me trade in these records for **nuthin'**... Unless you have a particularly good offer, of course.

Note: the "Recommendation for Retards" section on each review is for those people who won't bother checking out anything new unless some hipster-buttwipe namedrops 'em incessantly.

MEAT PUPPETS - Up On The Sun LP (1985/SST)

Dunno if you know or care, but back in the late '80's, in my high school days, I went through such a rabid and highly enthusiastic (re: embarrassing) SST phase that I really don't care to discuss it much any more. Saccharine Trust, Alter Natives, Henry Kaiser, DC-3, Universal Congress Of, Blind Idiot God, Paper Bag, even SWA(!)...I didn't care if it ruled or blew - if it had an SST logo on its jacket, I wanted it.

History hasn't judged it all too well now. We're left with Greg Ginn's new horrific solo and collaborative efforts; Rollins in Charlie Sheen films and Nike ads, not to mention the volumes of bad poetry he's responsible for; ugly lawsuits with U2 and even uglier ones with Negativland; endless repackaging and utterly pointless remixes and "compilations"; and, well, lots of really bad prog-jazz-fusion records. Still, no one can deny it, those early SST efforts, no matter what shit might've reared its ugly head in the intervening years and blemished an otherwise near-excellent track record, still stand the test of time as the best records of the era. *Up On The Sun* is one of those records.

Even though the 'Puppets were once my absolute fave band on the planet (and they were undeniably great when they played here a few years back), I **still** haven't bothered checking out any of their major-label releases. Why? Prejudice? Possibly, but you could see they were starting to run on empty after this groundbreaker anyway, so why blow the bucks on an off chance? *II* was awesome, as was the surprise comeback effort, *Monsters*, but UOTS still rates as their best. The Kirkwood bros. were at their peak then, still dropping loads of acid and smoking dope like most people smoke cigarettes, but their brains weren't *totally* fried on peyote yet, nor had they gone to the land of the Dead (the Grateful Dead, that is), so the setting was perfect. Imagine a more psychedelic Neil Young ca. *Harvest* doing drugs with Mr. Van Vliet whilst hangin' out w/ the punker set, and that's *Up On The Sun*. Flawless. "Enchanted Porkfist", "Two Rivers"...*baby*! Perhaps the ultimate record to relax to whilst watching the sun go down on a hot summer evening, and I mean that as a complement, by the way.

Recommendation for Retards: I think that Kurt fellow kinda dug 'em.

SEX PISTOLS - Never Mind the Bollocks LP (1977/Virgin)

You mighta heard of this one before, but if you haven't...The Sex Pistols were this British neo-mod foursome from the mid-'70's who used to hang out at Malcom McLaren's "Sex" shop on King's Road...OK, so it's redundant to bother even attempting to explain it, so I won't. Simply put, possibly the greatest rock'n'roll record EVER. I don't care that they wore wacky outfits with safety pins and Karl Marx patches, or that their guitarist hangs out with Guns'n'Roses, their drummer hits the skins for Bananarama (true!), or that their singer hasn't done anything worth relieving yourself on for a good ten years, this is a record that'll make a believer out of anyone. *The* record that began the brainwashing cycle all those years ago. Blame it on them.

Recommendation for retards: Megadeath once did a cover of "Anarchy In the UK".

THE SCENE IS NOW - Tonight We Ride LP (1988/Lost)

Checked this one out quite a few years ago after reading a big spiel about 'em in *B-Side* zine. Got it at Exposure for a piddly $7 and haven't looked back since. TSIN are/were (not sure if they're still around) a NY-based post-no-wave music "collective" headed up by Chris Nelson (of Lost Records/Mofungo) who released a handful of incredible discs in the mid-'80's then kinda disappeared and haven't been heard from for a few years now (other than a cassette a coupla years back). You might be surprised when you first hear 'em, though, coz they're surprisingly user-friendly upon initial listen. Nice melodies, clean production, occassional honky-tonk-like rhythms, ever-present harmonies swaying back and forth, and basically not something that would scare off yer average Eagles fan.

Those ravishingly handsome devils, THE ELECTRIC EELS

MX-80 SOUND

Backcover shot from MX-80 SOUND's *Out of the Tunnel* LP..."New Wave" or what?!

Fact of the matter is, whenever I've played this to friends the first reaction I'm usually greeted with is, "What in the fuck is this shit?!" But then the open-minded among us give it another listen, and another and another, and things really start to make sense.

Much like Slovenly or Red Crayola (a huge influence on the band), TSIN have got so many different tangents going throughout their music - with guitar lines and keyboard blips jumping in every possible direction - that each successive listen reveals something new and exciting in their songs. I know it sounds lame, but let's just say that TSIN sound cluttered yet remarkably minimalist. You can take them as being constructivist and elaborate or deconstructivist and simple. If you've heard Slovenly, you probably know what I mean. The rest of you, just don't lose any sleep over it. Someone once referred to fIREHOSE's debut as the ultimate driving-through-the-midwest slice of Americana, but fuck that, this fits the bill perfectly. As with the Meat Puppets' output during the same period, summing it up as an "avant-garde country & western LP" wouldn't be totally out of the question. Au-go-go had a shitload of shrinkwrapped copies of this gem going for only $5 a few years back and I'm just wondering if the purchasers of said disc feel as fortunate as I do. Well, feel lucky, punk? It doesn't "kick ass like no other" nor is it "heavier than God", but it *is* totally essential & worthy of a thousand spins.

Recommendation for Retards: Yo La Tengo did a TSIN cover on their *Fakebook* LP a few years back, so there.

DIE KREUZEN - Century Days LP (1988/Touch & Go)

One of the best records of the '80's, and one that was criminally shitcanned upon its release. A lot of you probably know about Die Kreuzen: the Milwaukee hardcore band from the early '80's who, over the years, sharpened/slickened up their music to the point of becoming some sort of screechy avant-metal act. I don't care what anyone says, I dig their art-metal era way more than their teen-Discharge-fans-in-heat period, and this LP shows the band at their absolute peak.

Featuring the usual excellent Richard Kohl artwork on the cover and an eerie band shot in the gatefold centre, the design really sets the standard for the often depressing, yet curiously liberating, sounds within. Featuring a mix of brilliant, twisting-turning speed-metal ("Earthquakes", "Bitch Magnet", "Different Ways"), quiet melancholy ("Lean Into It", "These Days", "Slow"), anthemic pop ("Elizabeth") and outright creepiness ("Number Three" and the theme to *Halloween*), this record possesses so many moods and feelings, both good and bad, and portrays them with such precision and flair, that I'd still rate this as *the* statement of smalltown-America alienation. Seriously! These guys shoulda done the soundtrack to *River's Edge* or *Blue Velvet*. "Number Three", I swear, it's the song Ozzy woulda written had he been weened on Wire and the Germs, and, well, if he still had half a brain left.

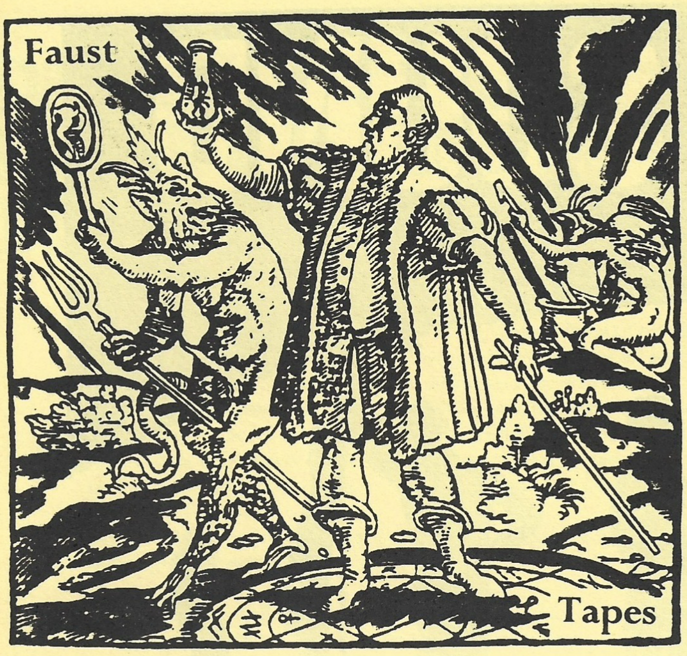
Utter fucking idiots have dismissed this as being everything from Husker/Replacements-derived frat-boy mush to Jane's Addiction wank-rock to Van Halen-esque stadium excrement, and all said parties are full of it. If anything, this is much in the same grand art-punk-metal tradition as MX-80 Sound or latter-period Black Flag, but most of all, it's the sounds of a band with a true vision, doing their own thing no matter what any of their "fans" think. Murray Engleheart was actually *right* when he once asked the eternal question, "Why isn't this band more popular?" Now deceased, you ungrateful swines, so search it out now and give them some posthumous recognition. A good example of the quality Touch & Go were once renowned for (and have since *totally* lost).

Recommendation for Retards: Err...not sure here...I know Sonic Youth and Jello have always dug 'em, so I guess that'll do for now. Oh yeah, plus there's the fact that, five years ago, when I was just yer typical fanboy dipshit, I wrote to them and they *actually wrote back* with a friendly letter and sent lots of ace photos and flyers. Verdict: nice people.

ELECTRIC EELS - God Says Fuck You CD (1991/Homestead)

Yeah, a CD. Fuck you, too. Perhaps the greatest crime in modern music history, even greater than the simple *existence* of a band like Crash Test Dummies, is that the Electric Eels are, at the most, considered by many people, if even **considered** at all, a mere footnote in the history of punk rock. They were pioneers, legends, heroes, losers, gods. This is possibly the rawest, most pissed-off, yet most hilarious, witty and on-the-ball recording **ever**. Seriously. Everything rock'n'roll is supposed to be.

The Electric Eels were a bunch of Cleveland maniacs who, from the early to mid seventies, created some of the most unprecedented, over-the-top havoc, both musically and stage-show-wise (we're talkin' mousetraps, lawnmowers and huge sheets of metal here), ever witnessed, yet recorded "properly" (actually, this isn't a studio recording [no one would let them use theirs!], but the sound is good) only once and released two posthumous 7"s on Rough Trade and Mustard, respectively. Then there was the *Having a Philosophical Conversation With...* LP in '89, a comp of stuff sitting around, and this CD, which features all of the LP (I think) and a bunch of unreleased bonus tracks.



Take a wild guess...

The Electric Eels are a good example of the dumb = smart + madman = genius equation. Featuring characters like John Morton (a huge, bleach-blonde wrestler-looking freak who'd walk the streets of Cleveland donning blue eyeliner and Pepsi-bottle-top earrings, dug the sounds of John Cage, Sun Ra and Albert Ayler, at certain points in time beat up every other member of the band and now makes a living as an artist/painter and stand-up comedian(!)), Brian McMahon (a white-trash-with-brains guy who used to go to blue-collar bars with Morton and start dancing together until a fight erupted), Dave E. (a Manitoba-lookin' dude expelled from school for "unspeakable offences" who also did a stint as a stand-up comic) and Nick Knox, er, he later of the Cramps, the Eels personify everything that's sorely missing in the current "alternative" set - intelligence, humour, danger. Really, their lyrics should be printed in book form and studied by English majors, they're **that good**.

And the music...something like a totally chaotic, lo-fi and out-of-control mix between Beefheart, the Stooges and Albert Ayler. Sonic rock'n'roll with an avant-jazz bent charmingly complemented by some of the most obnoxious lyrics ever written. Every song here is essential: "Agitated" (right up there with any Stooges or MC5 song in the teen-angst-anthem stakes), "As If I Cared", "Sewercide", "You're Full Of Shit", etc. And if I have any complaints about this recording, it's that the CD is only just over 50 minutes long yet the band apprently *still* has a lot of quality material sitting around waiting for eventual release. Where's the seminal "You Crummy Fags" track I keep hearing about? What about a full 78 minutes worth?! That's the **point** of a goddamn CD, you know...

The Electric Eels only played out roughly half a dozen times, but their wide-reaching influence is right up there with the likes of Devo and Pere Ubu. Everyone I know who's heard this has fallen over themselves in praise, and quite frankly, if you don't like it, I don't wanna know you - it means *that much* to me, and mere words don't do it the true justice it richly deserves. TRUST ME! I tell ya, the day the Rollins Band can play with 1/1,000th of the **balls** (re: spunk, style, *chutzpa*; not the testosterone-derived spherical ornaments) the Eels had, I'll eat my words til I choke. I feel blue in the face already.

Recommendation for Retards: One of Jon Spencer's all-time fave bands, and a big influence on Pussy Galore and the Blues Explosion. High praise from a guy with an actual clue!

MX-80 SOUND - Out of the Tunnel LP (1980/Ralph)

A record that just gets better and better as you flog it on yer turntable. I did the big spiel on MX-80 last issue in the "Old Farts" section, so search that out if you're feeling clueless, but needless to say, this is their best record and one that sounds remarkably non-dated. This coulda been recorded yesterday or thirty years ago, it'd still sound like a timeless slice of rockin' art-jazz-metal-punker action that speaks for a thousand generations.

Lyrically, this is the usual peerless MX-80 brew of nerdishness ("Follow That Car"), social commentary and disaffection ("Man In A Box", "Someday You'll Be King" - an absolutely *killer* track, a song I'd rate as one of the best of the '80's) and films ("I Walk Among Them") - a mix that is no other's than MX-80 Sound. The music? Primal, unpretentious art-rock the way it was before a bunch of NY art students bastardised it in the '80's. Trebly, chugga-chugga gtr-riffing, Beefheart-ish drumming and song structures, a totally wild free-jazz blare, and the patented monotone vocals setting the narrative.

Here's a quote from the *Forced Exposure* interview that gives a good indication of the direction MX-80 are/were coming from: *"When we came out here* (San Francisco) *they tried to rope us into being fashionable, or part of the New Wave. But what went down is that there were a lot of people who were older, like us, who didn't fall into the trap. Just a bunch of bohemians that didn't follow that. People who listened to Beefheart, Penderecki and Albert Ayler during the '60's and were an underground in-and-of-themselves."* Get the picture? Now c'mon, stop wasting your money on Veruca Salt CD's and get a record you're actually gonna give a damn about come five years from now. Just don't say I didn't warn you.

Recommendation for Retards: If this counts for anything, Chris Stigliano rated this as the fourth-greatest "heavy metal" record ever, just after MC5, the Stooges and the Velvets. By the way, anyone who says, "I didn't know the Velvet Underground were a heavy metal band" loses a limb. Quiz Stigliano on his definitions, not me.

FAUST - The Faust Tapes LP (1980?/Recommended)

Faust's best moment, and hence one of the best LP's of all time. Faust don't *move* me like Die Kreuzen or the Minutemen do. They don't elicit *any* real emotional response. After all, they were primarily instrumental, and any lyrics they **did** have were mainly humorous or "wacky", like "It's A Rainy Day, Sunshine Girl" or "The Sad Skinhead", and the ones that presumably were serious, well, I couldn't understand what the hell they were saying half the time, so it didn't really make much difference. Still, in my never-so-humble opinion, every Faust release is essential because of one thing: the music. Incredible that they were doing their toons over 20 years ago, coz it sounds so up-to-date, nay, *futuristic*, it's scary.

Take *The Faust Tapes*, a record whose history I'm not too sure about (original release date, the "concept" behind it, etc.), and whose nature makes it even more confusing. Basically consisting of one 45-minute track spread over two sides, coming in a very fetching plastic, screen-printed sleeve, by the way, *Tapes* runs the gamut in moods and textures, jumping randomly from Residents-esque keyboard experiments, bong-out psych-rock, acoustic interludes, white noise, jitterish pop and *everything in between*, simply for the hell of it. I've read it's all improvised, so there ya go. As I've said, this record, and all other Faust records, ain't gonna make you weep or curse the sky or jump around in delight feeling good about humanity, but if you're talking about adventurous, experimental, original, psychedelic, "out-there" rock, this disc is where you start, and let's be candid about it, let's all blow our cool and be open about the thing: this is a great record to smoke pot to. There, I said it.

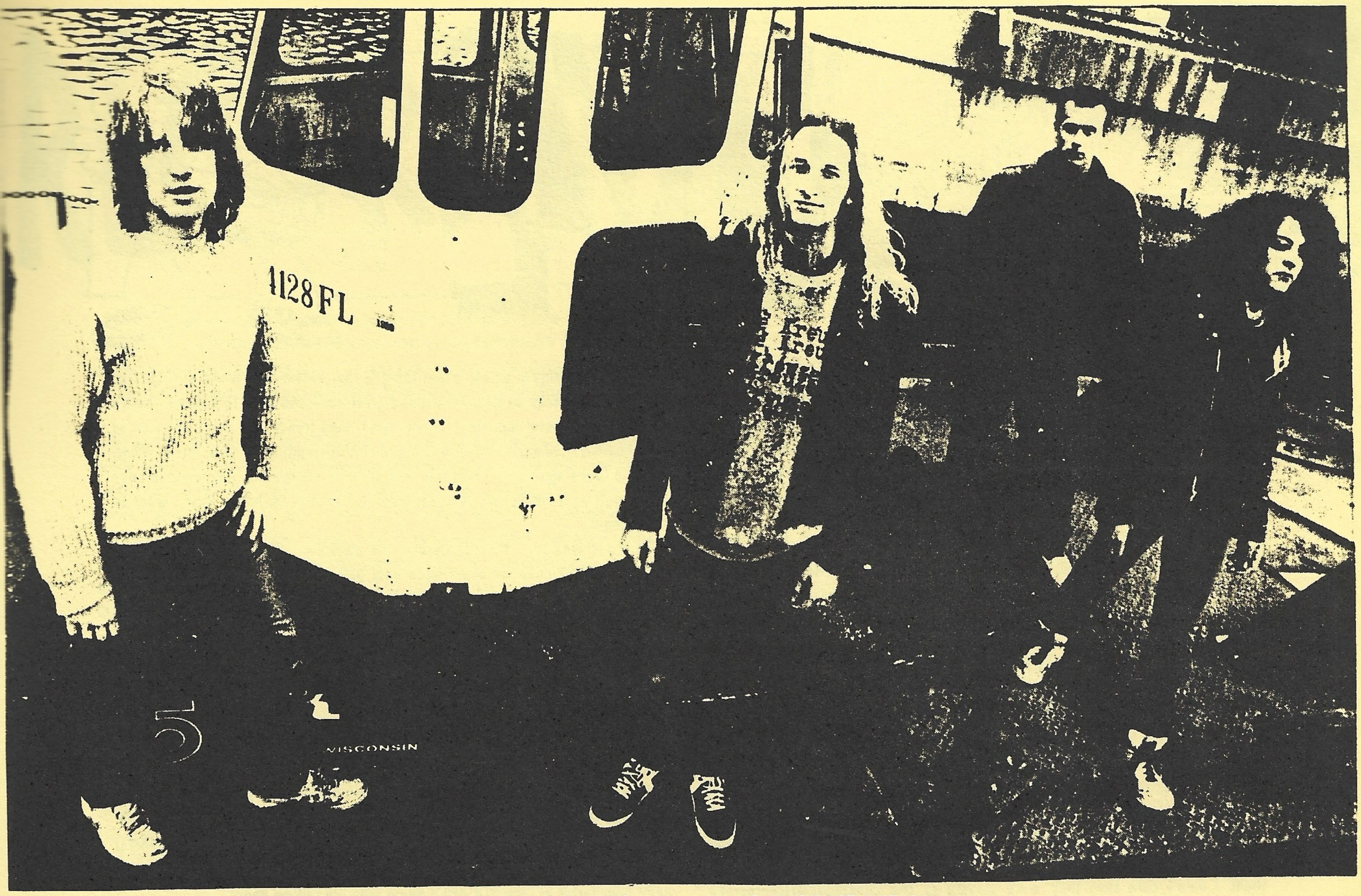
Come to think of it, if a band exists for a good half-decade, release half a dozen or so LP's, all of which are brilliant and unique, and all of which you think rate up there as some of yer all-time faves, wouldn't you say such a band is one of the greatest that ever existed? Do you get the fucking point already?!

Recommendation for Retards: Whitebread wonderkids like Pavement and Thurston Moore have publicly pledged their Faust fandom. Are you pasty-faced enough to join the club?

CHROME - Alien Soundtracks LP (1978/Siren)

Now reissued on Touch & Go, as I'm sure you know. Put this one in the same basket as Faust; Chrome don't move me, upset me, or give me a big emotional kick in the pants - they just play damn good music, that's all. Well, let's correct that - they *did*. I mean, have you heard any of their LP's from the '80's? Calling them unbelievably fucking terrible would be far too generous. A sonic nightmare is getting a little closer. A slightly more punk-rock version of A Flock Of Seagulls hits the spot (minus the hair problems). Then again, give 'em credit where credit's due: their first three LP's: *The Visitation, Half Machine Lip Moves* and this, respectively, are possibly the greatest space-rock LP's ever released, and I'd seriously rank the *Half Machine Lip Moves/Alien Soundtracks* CD as *the* reason to buy a CD player. Well, you know, you **could** just buy the vinyl versions instead, but I'm trying to make a point here.

Again, much like Faust (whom Chrome have often been compared to), this record is like a big pastiche, a collage, a cut-up piece, whatever you wanna call it. It simply jumps and moves, even in the midst of a "tune", to any area of sound that takes its fancy; from Stooges/Suicide-ish avant-rock to Hawkwind-esque space-throb to repetitive drones and robotic blips and whirls. I hate to use such a forbidden term, but it's a hell of a "trip", man. Originally recorded as the soundtrack to a live sex show that was later canned or banned or something to that effect, this recording stands as a testament to what one can do with a few cheap radios, guitars, keyboards, drums, a four-track recorder and a bit of invention. "Nova Feedback", in particular, is F/i five years ahead of their time and Skullflower when they were still picking their respective noses in the schoolyard. The drone to beat all drones. Weird that mediocre blowhards like Throbbing Gristle got all the attention at the time as the "new dawn in electronic music" when far superior bands like Chrome were pushed aside. Can't complain, though, coz this rightfully received universal praise upon its much-needed reissue in 1990. More enlightened times, you could say. If you're ever going to the moon, I implore you to play this record for musical accompaniment. That'd be choice.



Those goddamn longhair freaks, DIE KREUZEN (pronounced: DEE KROIT-ZEN, by the way)

Recommendation for Retards: Jesus Lizard, that dull, tepid, tuneless band from Chicago, have actually released a record worth purchasing. It's their debut from '89 (or thereabouts), a 7" simply called "Chrome", featuring a medley made up from two early Chrome songs. Unlike the rest of the 'Lizard's recorded output, it dares to "rock" and not merely meander.

CAPTAIN BEEFHEART AND HIS MAGIC BAND - Trout Mask Replica dbl LP (1969/Reprise-Straight)

Had to put down a Beefheart record, and I think this is still the one to pick. Certain people (even the man himself) consider *Doc At The Radar Station* to be his finest moment, or even *Safe As Milk* or *Clear Spot*, but for whatever reason, I still think *...Replica* is his best solitary output. Possibly something to do with the old credo concerning double LP's: it's been said that it's a habit hailing double LP's by artists you love as "masterpieces" and their "pinnacles of achievement", and whether that's true or not, *...Replica* rules the earth simply because it gives the good Captain enough space to demonstrate and expand on every aspect of his *oeuvre*. That's what double LP's are all about: giving you room to give your entire, lengthy world view to the public. A chance to show off, even. A bad double LP puts in lots of filler and drags, a good double LP **should** sound almost like a single LP. All the necessary info is there, but time flies when you're having fun and all that crap. Know what I mean? **That's** *Trout Mask Replica*. Admittedly, there are a few sections here I personally would've edited down a little (mainly the spoken-word & solo vocal pieces), but all in all, you're gonna be pretty hard up finding a more enjoyable 80 minutes of listening.

Along with the likes of the Mothers of Invention, The Fugs, Red Crayola and the Godz (and I could name-drop all day, but there's work to be done), this is probably the most wacked-out American "rock" release of its time (the Krauts being even more "out there" with the likes of Amon Duul) - not kick-ass like the Detroit scene of the day - but at least first-rate in its eccentricity. And that's what I dig. Van Vliet is a freak and he knows it; you know it; we all know it.

Dig to the rockin' 5+ minute sounds of "When Big Joan Sets Up", "wow" to the repetitive grooves of "The Blimp", mourn to the mumbling sadness of "Dachau Blues", jive to the boogie riffs of "Veteran's Day Poppy" and *hit the goddamn ceiling* to the opening up-yr-pants guitar-explosion from "Moonlight On Vermont". Phew! As with The Scene Is Now's LP, this is a set of discs you're likely to find something new in with each and every listen. Confusing, quite exhausting, yet **always** rewarding.

Recommendation for Retards: You truly **are** retarded if you need another "celeb" endorsement before checking out this 'un.

MINUTEMEN - Double Nickels On The Dime dbl LP (1984/SST)

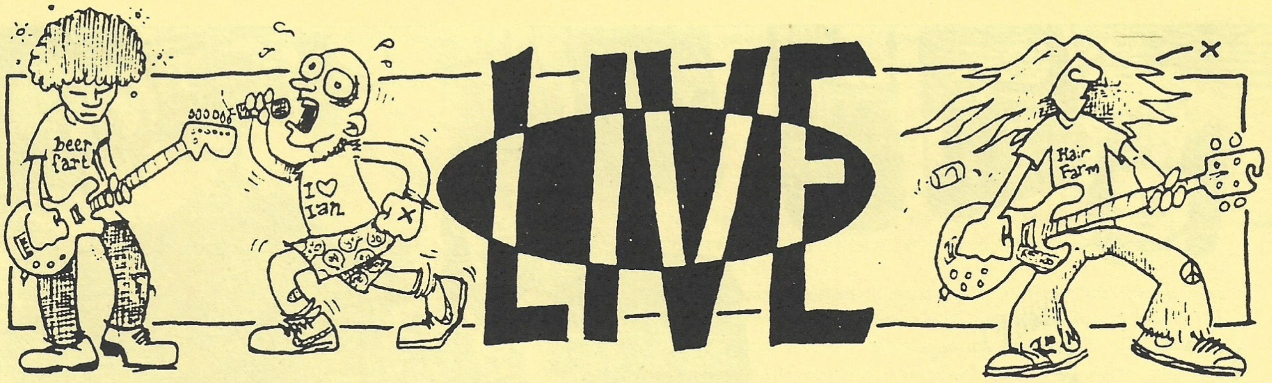
Gimme some Minutemen and make it a double, that's what I say. Go to the reviews section for the big spiel on the pure, unadulterated genius that was the Minutemen, stay here if you wanna hear me ramble on about how much I love this record.

So the story goes, this was originally only going to be a single LP, but when Boon and the boys got wind of the news that the Husker Du chumps were soon going to be releasing a double LP (*Zen Arcade* - a good example of a double LP that should've been edited down to a single effort, or possibly an EP, for that matter) themselves, they jumped back into the studio, laid down another LP worth of tracks (hence the "Take that, Huskers!" note in the gatefold sleeve), and the results are four glorious sides, nearly **50** songs, 78 minutes, and never a dull moment. Living testimony of their talent, vision, and extremely prolific nature.

Let's be frank about it: this is the best release of the last 15 years and the greatest, most concise, most articulate, and most *enjoyable* anti-Reagan's-America set of ditties ever put to vinyl. Lemme tell ya, back in high school this was my staple listening diet, something I played almost nightly near-ritual style (and due to its length you can probably tell I had a very busy and vibrant social life at the time) simply coz I couldn't get enough of the damn thing. Way too many good songs to talk about, but "History Lesson (Part II)" needs to be given special treatment, if only because it's the STATEMENT OF THE AGES, and "Little Man With A Gun In His Hand" is just straight-out one of the most amazing songs ever recorded. I'm seriously considering getting the lyrics tattooed on my forehead. So many styles, so many ideas, *such a piece of work*, this is the record all other records should be judged against. Anyone who thinks it should be illegal for white-boy bands to "funk" need to give this a listen. And dig the Van Halen cover!

Recommendation for Retards: Just check the extensive guest line-up on the new Mike Watt CD for "recommendations", and howzabout this for a bit of trivia - the unfortunately dreadful 1991 flick, *A Matter of Degrees*, featuring Tom Sizemore (who played an asshole cop in both *Natural Born Killers* and *True Romance*), is actually **dedicated** to D. Boon. No lie; check the credits.

HONOURABLE MENTIONS: KISS - *Unmasked* LP (and I didn't mention this one just so I could have the pleasure of everyone hassling me about how it isn't the best Kiss record there is - it's *my* favourite, and what the hell do you care?); CUL DE SAC - *Ecim* CD; SIMPLY SAUCER - *Cyborgs Revisited* LP; SLOVENLY - *Riposte* LP; THE POP GROUP - *Y* LP; ASH RA TEMPEL - first LP; RESIDENTS - *Meet the Residents* LP; SONIC YOUTH - *Sister* LP...and a buncha hardcore faves (*Damaged, GI, Group Sex, Out Of Step*, etc.) you probably don't wanna know about.



Here it is, the one and only live review. The *only* gig worth talking about. I'm sure you care so little. Possibly even more bizarre is the fact that it's a review of a band so totally out of character with the usual YZ fare (art-damaged free-jazz psychedelia with a twinge of country & western; bold and strident, vegan-power, straight-edge hardcore, etc.) that there's a very good chance the review, and merits of the band in concern, will date quicker than yesterday's bread. I'll just have to live with the consequences. On with the little tale...

Did you see the flyers/posters recently seen around town for that band the Voodoo Love Cats? If you did, you won't forget 'em in a hurry. No matter where I went, I couldn't avoid them - Richmond, Carlton, Fitzroy, Collingwood, Camberwell, everywhere. It was almost haunting. I could tell they wanted my attention. There it was: the band moniker, the "Destroying" written in old cut-up newspaper print *a la* the Sex Pistols, the anarchy symbols and safety pins, bondage photos, the line about "Melbourne's Most Demented Glamour Punks", the even more ridiculous line about writing to the band and "make sure you put your own address in as well, so we can come around and beat you to death, cut you into small pieces and feed you to our dog". Poetic! But there's more - the photo of the group: five pretty young chaps dressed up in over-the-top glam gear and heavy make-up, sneering away with machine guns or preening themselves with hand-held mirrors (Jan The Man's comment: "They're the band with the really good-looking girls in them, aren't they?"). I absolutely had to see them. I didn't care that they were playing at the cheezeball-extraordinaire venue of choice, the Richmond Tavern (or "The Marquee", as they now pretentiously call it) with a bunch of lame heavy metal acts - I was hooked.

So, to make a long story mercifully short, Wiz, *(The)*, Scotti, the lovely Desiree and Simone, and myself, went along that Friday night to witness what we fully expected to be the absolute worst, most hilariously embarrassing show we would ever see in our pathetic lives. Condescending "tourists" out for a bit of a chortle at others' expense, were we. Anyhow, we made our way to the venue on the night in question, marvelled at the Voodoo Love Cats' professionally-painted tour van (this is their debut gig, remember) out the front, and were then greeted inside by a room full of very hairy men, and, as the saying goes, very loose women. My first honest-to-Pete "glam rock show". I was excited.

Paid the five-dollar entry fee, marvelled once more at the array of 'Love Cats merchandise - t-shirts, tapes, stickers, even a goddamn fanzine (a rip-off, too - $4 for an A5 cheapie?!), then made our way in. Metalheads, dorks, pimply sci-fi geeks, angry loners chillin' out to their own company (naturally), a large number of gothics, hairfarmers, girls in skimpy outfits, Quincy-punkers with mohawks, leather jackets and freakin' dog collars around their necks, and us. I'd be lying if I said I didn't feel a wee bit uncomfortable.

On with the show...missed first band, The Machine (dude, what a GREAT name!), but fortunately caught the biggest display of Spinal Tap-isms in quite a while with local outfit, Kwijibo (yeah, we all like *The Simpsons*, too). No humour, no irony, so self-depreciation - these guys are the shit. Five dudes pumpin' out tuneless mid-tempo "rockers" interspersed with the odd crooning "ballad" thrown in to keep astride with the soft-metal crowd. First they were funny, then they were sad, then they were pathetic, and finally they were just plain fucking boring. The mix was atrocious (couldn't hear the guitars at all), and if these second-raters actually think they have a chance of achieving anything beyond complete obscurity then their delusions are big enough to weigh in against those of the pharmaceutical-induced variety. Perhaps that explains it. Don't know, don't care. Not worthy of hate - just a big, loud yawn. Their best aspects were their Status Quo-like synchronised stage moves and their bass-player's skintight boob-tube (he was a guy, by the way) and laughable "bad boy" sneering at the audience. Hey, good luck, guys!

In between, Scotti and I fondled our respective facial hair and pondered how on earth the "grunge phenomenon" managed to escape these guys. Didn't it wipe this kind of poser-rock off the face of the earth, what, three years ago? Isn't it simply considered *passe* in this day and age? Redundant? Plain fuggin' "uncool"? Nope - there's still the little enclaves tucked away, packed to the beams with guys full of dreams and full of shit. They're harder to find, past the point of obscure, but they're *out there*. I'll leave you with that thought.

Lucky me, I bumped into an old primary-school "friend" who informed me that the Voodoo Love Cats are in fact a bunch of suburban dags from Heidelberg whom he went to school with. With that thrilling - and highly relevant - piece of information, I eagerly awaited The Experience. And waited...and waited...and waited. Punctuality is an important thing in the professional world of rock. One is expected to make an appearance at a given time and keep to it. Sure, there's the "build-up" factor, get the fans into a writhing frenzy, but don't delay so as your audience tediously sits around bored shitless waiting for your arrival. *That*, and the (once again) atrocious mix, are my only complaints. The Voodoo Love Cats, putting it simply, are the best band I've seen in far longer than I want to think about.

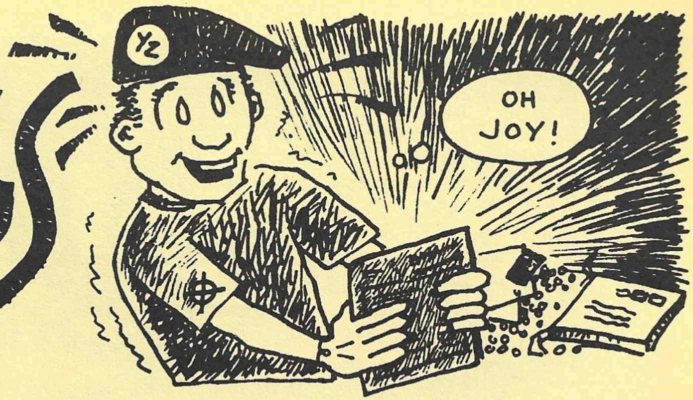
The stage was set - the candelabra, the backdrop, the "eerie" lighting, and then the introduction by some huge bald guy made to look like a "medieval keeper of the flame" (or something to that effect), giving everyone present a big spiel on the "wonders you are about to witness". "They've got the talent, the power, the energy and the marketability", was my fave line. Don't forget that marketability! (The Kwijibo boys were probably taking notes.) Finally, after way too much farting around, the band came on. Done up like a cross between Poison, Kiss and the New York Dolls, I - and everyone with me - were fully prepared for the schlock-rock extravaganza of the decade. "OK, so it'll be bad Poison-rock, ballads, acoustic introductions, stage props, endless songs about partying and lost love, cries for the audience to raise their fists and yell" - you know the story. Instead, what we were treated to was some totally buttocks-scorching punk rock action done with more FUCK YOU attitude and general punkerisms than a zillion of the lousy local hardcore bands you might care to point your finger at. You SQUARES know who I'm talking about.

The Voodoo Love Cats are, indeed, a glam punk band. I didn't think such a genre really existed, but now it does. Camped up to the nth degree in elaborate outfits, the 'Love Cats are part sincerity and part homage, and a very big part *parody*. I'm tellin' ya, the metalhead purists fled the moment they started playing. "This don't sound like the Crue! Where's the fuckin' solos?" None of that here, thank you very much. Rather, to my ears, the Voodoo boys' music is kinda like a mix between Fear, the Sex Pistols, the Dead Boys, the New York Dolls, and even a bit of early GG Allin (back when he was a popstar wannabe). Wouldn't have a clue as to whether they're actually *aware* of that, but that's how they came across to me. Melodic, snotty, kick-out-the-jams punk rock, the most important point here - other than their great stage presence and professionalism (not in a bad sense of the word, mind you - just meaning they didn't break their strings incessantly or bore everyone with "Uh, how ya doin' out there?"'s between every song) - being the strength of their songs. I wasn't bored once! I actually went up near the front, shook my head around, and took in every second of it. Not one moment dragged. Not one song did I say, "Now that was a dud". Not for one second did I start getting restless and tired. I just stood there and watched the band and the surrounding dog-collar-wearing, Exploited-reject *assholes* doing their own pathetic renditions of "slamdancing". I swear, there should be a law against those people. A goddamn law, I tell ya.

Let it be said here - I'm puttin' my ass on the line - "Hate You" (their anthem about "fuckin' normal assholes who put us down") and "Trouble Boy" would make a killer 7". Hell, I'd buy it. Their version of the Sex Pistols' "Silly Thing", you ask? Tore the roof off, I say. I walked out shocked, dumbstruck, and both impressed and disappointed. Disappointed that they were actually so good (I was really in the mood to see complete shit), and, uh, yeah, impressed because...well, you *know* why.

I don't know what their story is. I don't even know what *my* story is...How could I like a band like that? Glam punk? Is this guy for real?! All I can say to defend myself here is SEE THEM BEFORE YOU MAKE A JUDGEMENT.They obviously want to be the biggest thing since sliced bread and in the meantime eat up all the bullshit that goes along with it - and I say good on them. If you can't see that the piss is being taken, that the average dumbfuck will misinterpret them (like I admittedly originally did) until the day they die, that - any sort of categorisation aside - they are a fantastic ROCK unit, the kind that actually gets you *excited* about things again, then the joke's all on you. Maybe I'll eat my words on all of this way sooner than I anticipate I'll have to, maybe they'll start to suck so badly that this review will haunt me forever, but for now, at this moment in time, the Voodoo Love Cats are the best thing I've seen in a dog's age, and I recommended you see them *now* before they get too damn big to bother with. It's gonna happen. Now, the Voodoo Love Cats at the Punters Club, playing with a bunch of hardcore units in front of a crowd of fist-pumping shorthairs...*That*, I would like to see.

RECORDINGS



I don't have a great deal of records to review for the simple reason that I've hardly bought any new releases in the last six months or so. Just doesn't interest me much at all these days. Don't ask me why, but that's the way it is. On the other hand, the world ain't totally barren of good acts, so the following is a collection of briefer-than-usual reviews of discs I've either bought, come across or at least heard, some great, some rather less remarkable...

THE GRIFTERS released their *Crappin' You Negative* LP/CD (Shangri-La/USA) a while ago now - actually, I'd be willing to bet they'd be putting their new LP to tape right about this minute - but whatever, their *...Negative* LP is '90's rock'n'roll at its pinnacle, and is high up on my list as one of the best of '94. Decidedly non-lo-fi this time around, the Grifters have still got more grit under their fingernails and up their backsides than just about any other piddly "rock" ensemble you could point a stick at. Their ability to mesh the best of age-old Memphis blues, rock, pop, country and Southern-fried hillbilly jams into a totally modern rock'n'roll sound and concept blows my mind in an almost embarrassing manner, and "Junkie Blood" is simply one of the greatest late-night booze-fest listens *ever*. Not one song you could even remotely call a dud, and once again the cover-art is as good as the sounds contained within. File 'em next to Guided By Voices and Refrigerator as the best songwriters of the '90's thus far...

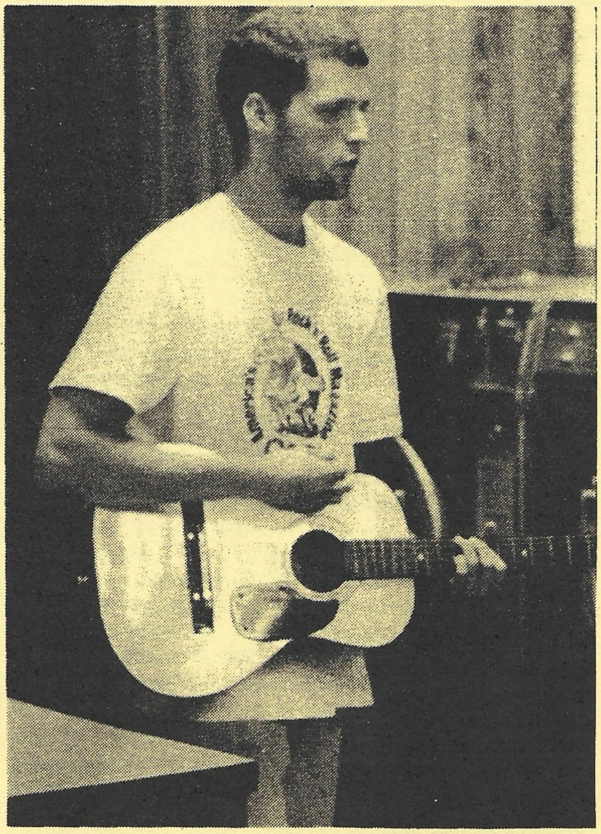
Scotland's **DOG FACED HERMANS** have done the deed and signed up with Alternative Tentacles/USA to release what could be their best effort yet, *Those Deep Buds* LP/CD (fuck cassettes). No remarkable change from their previous releases, except to say that the ol' Hermans seem to be getting more melodic and "lush" with each release, and whilst such a development might insinuate a certain steering towards utter shit in other bands, in this case it really works. Jazzy, funky, rhythmic and very singable, the Dog Faced Hermans may just be the only "political" band in the 1990's worth giving a vague shit about. Lyrics are their usual cryptic selves, but in this case the music does all the talking. Do 'em some justice and search it out...

CAROLINER RAINBOW still don't seem to've risen above total-obscurity level after 5 or 6 albums with the release of their latest gem *Banknotes, Signatures and Dreams* (Nuf Sed/USA), but what's a poor boy to do? I guess a bit of explaining is in order here: Caroliner hail from San Francisco and have been releasing records for a decade or more now - all vinyl-only and all specially decorated and personalised - and have certain links to people associated with the Thinking Fellers Union, Tragic Mulatto, Zip Code Rapists, *Bananafish*, etc., but it's their music that's so good and worth talkin' about. Caroliner was apparently the name of a mythical bull in the Old West, and every Caroliner record is like a "concept album" following the adventures of said bull throughout cowboyland...or, er, something to that effect. You might have to ask someone else about all that nonsense, but I think it's something along those lines. Musically, Caroliner Rainbow pay some heavy-duty homage to vintage Residents, with some cornball vocals and rhythmic patterns very similar to our favourite eyeballed friends, but basically throw the whole thing through a blender, add in some rockin' country & western, and come up with something very much their own. Look, you'll just have to hear 'em for yourselves. Trust me on that. Comparisons have been as ridiculous as "Sun Ra if he went to the Frontier instead of outer-space" to "the lost link between the Boredoms and early Carter Family". Go figure. I says they sound like a 19th century carnival-freakshow soundtrack from the South, but you'll just have to make your own mind up, really. (For both of you who care, they just released a brand-new double LP)..

REFRIGERATOR have yet again proven themselves to be a '90's rock band *par excellence* with the release of their second long-player, *How You Continue Dreaming* on Shrimper-Communion (on LP and CD[!!]/USA), and quite frankly, you're either sick to death of me pushing this band or your ears are pricked-up-high ready for some more raving. They're intelligent, smart, honest, cynical, liberating, depressing, totally unique and write some of the best songs you'll ever hear in your entire life. "Sorry State Line" *kills* me! Anyone sick of contrivance, of bands dictated by marketing experts, of "artists" trying to be "hip", of radio stations and magazines telling you what's "cool", should give this band the listen of a lifetime. The one unit in the world that makes me nearly weep. My prediction for 1995: Refrigerator dominate the planet...

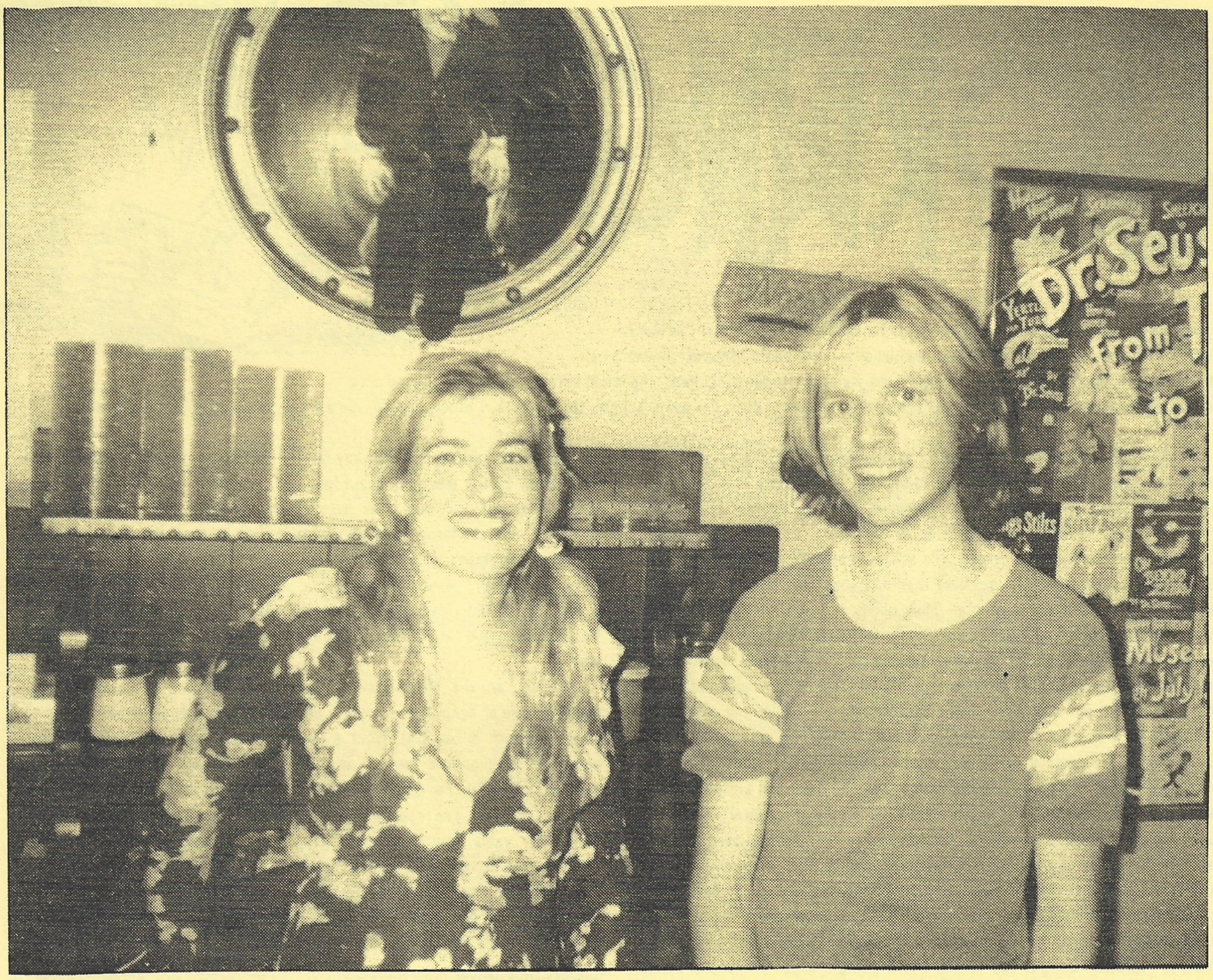
THE DIRTY THREE are probably my fave Australian band right now, and their excellent *Sad & Dangerous* LP (Poon Village/USA) only proves to me why that is so. Coming in a very fetching screenprint sleeve complemented by some nice, thick, chunky cardboard, I must say I dig this far more than their Shock CD of last year. Still like the CD, of course - way fine listening - but these recordings, culled from various early demo material, gives them the feel that perfectly suits their music: an earthly, lo-fi, low-key quality that really conjures up images of a bonged-out garage jam gone beautifully *right*, for once. Truly stunning trance sounds from this trio, and never before have the associated "Australian Sun City Girls" remarks thrown around the traps been so accurate. Best of luck to 'em, coz unlike many other local indie bands that "make it" to any degree, The Dirty Three haven't done it through hype, ass-kissing, or eye-rolling promo-push scams c/o "industry insiders"; rather, they've done it purely on their terms through sheer, raw talent. Yowser! (now available on CD thru Shock, blah, blah, blah)...

SHELLAC, on the other hand, succeeded in releasing the dullest, most overrated pile of dung seen in quite a while with their pillow-worthy *At Action Park* LP (Touch & Go/USA). What a fuggin' *nerve* Albini's got slagging other bands off for supposed "lack of originality" with a band as trite and by-the-numbers as Shellac. I'm white, I'm skinny, I come from the mid-west, I went to college, I'm angry, I'm really pissed off, *ad nauseam*. Steve's been doing the routine for years now, you know what it is. He can be pretty funny on occasion, and certainly has his head screwed on a little better than the average r'n'r dork, but I'm just waiting for the day Mr. Albini makes a record that doesn't instantly sound like a "Mr. Albini record". This ain't it. Get out of 1989, ya bum! Excellent packaging, pity about the music...



Dennis Callaci, Aka - PASTE

THE RED KRAYOLA (a "K" or "C" on the Crayola, it don't matter) are a band I've been rattling on about quite a bit lately, so I won't bother doing any introductions, except for one in regards to their *Coconut Hotel* LP on Drag City/USA, it being a reissue of a never-before-released jam session from '67. Wait a sec, you can't "reissue" something that's never actually been released before, so, uh, I guess this is an "unearthing" or somethin'. Yeah, whatever. Still, it's mighty fine, and certainly far better than I was expecting. I guess my



AZALIA SNAIL hangin' out with self-confessed loser, BECK

expectations were low in that I was fully prepared for a hippie bongfest that never saw the light of day at the time *for very good reason*, but what the hell do I know, hunh? I'll take a punt and assume that Mayo and the boys were munchin' dope by the bucketful at the time, coz there's definitely some real "cosmic vibes" happenin' here. Y'know what I'm talking about: lengthy "workouts" of acoustic plunkin'n'strummin', organ "crescendos", a touch of barely-audible "chanting" in the background, etc. Sounds like the Manson Family getting together for some musical mayhem prior to the big "bust" c/o the fuzz. On the other foot, it sounds surprisingly (or unsurprisingly, considering how hep to the times the 'Crayola's stuff still sounds) modern to the current tuneage-trends in the '90's, a lot of this being highly comparable to everyone from the Dead C. to Sun Ra to LaBradford. Jesus, these descriptions just keep on getting worse and worse...

PASTE, despite being a one-man acoustic unit, "rock" harder than a thousand Pantera/Rollins Band wannabes out there could ever dream of. Consisting of the mere, solo presence of Dennis Callaci (and surely you know by now who **he** is!), their/his debut LP, *Silverwood* (Imp/USA), defines him as one of the great performers of the 1990's...once again. The catchphrase here is "stark": abrupt, direct, sparse. Featuring The Man and only his guitar, piano, accordion and voicebox - all recorded on "one-track" - one wouldn't say that this is the most "easy-listening" of records, especially when Dennis breaks out into some fairly ear-scorching feedback outbursts, but there's still enough boss tuneage happenin' here to make up for the more, er, "difficult" moments. His strongest parts are when he gets a good folk-strum going then emotionally throws himself into the spotlight with some truly heartfelt semi-rants about **fuck-knows-what** (the lyrics are more than a little cryptic), a style that reminds me of no one on the planet but the great Texan Jandek, and if that reference means *anything* to you, then you know that this LP should be sitting high upon your want-list in '95...

THINKING FELLERS UNION LOCAL 282 have totally dudded-out with their latest disc, *Strangers From the Universe* (Matador/USA), which is a bummer coz they were previously one of my fave bands, but *this*, man, it **sucks**! A few of the songs are kinda OK, especially "The Operation" and "Cup of Dreams", both equal parts "quirk" and "melody", but then they completely lose the plot by filling the rest of the album out with useless - and totally unremarkable - pop-lite. Also, the production is lame beyond contempt, wilfully whitewashing any remote signs of hardassness, in the meantime relegating much of this to the swillbucket of "modern alternative rock". With a bit more "oomph" in the production and a touch less cutesy-quirks this coulda been a contender, but as it stands it's looking more like a favoured item amongst the bowl-haircut/striped-t-shirt/Converse-sneakers crowd. I am not one such person. I'm tellin' ya, I *wanted* to like it, but...

Drag City has done a good thing by reissuing **MAYO THOMPSON**'s sole solo full-length effort, *Corky's Debt to His Father*, coz it's a real gem. I've been informed that his back-up band here features several "legends" of the Texan psych scene of the day (1970), though I wouldn't know, but what I **do** know is that this don't suck, and that's enough for me. For now. Don't be expecting any brain-blowing psychedelia *a la* Red Crayola, though, coz you won't get it. Truth be known, the bulk of this reminds me a hell of a lot of the Grateful Dead circa *American Beauty*, and I'm still trying to fathom whether that's a good thing or a bad thing, but alleged similarities to washed-up pseudo-hippie acts or not, the verdict here is still definitely a big thumbs up. As said, don't go looking for any Crayola-style avant-garage meanderings here coz this is a surprisingly "normal" sounding country-rock-psych LP, admittedly very much a period piece, but I dig it. Mayo's vocals are in fine form as he melodramatically whines about life's problems to a top-notch soundtrack of honky-tonk cowpoke wailing in the background. OK, I'll admit it: if this LP was made by just about anyone else on the planet I probably would've instantly dismissed it as way-dated hippy-backwoods-rock that'd be better off existing on a different planet, but bias is bias is bias, and subsequent spins have really lent this li'l beaut a special place in this-here heart o' mine. The songs are just so great: actual melodies, amusing lyrics, beautiful slide-guitar and piano, barnyard ballyhooin', it's got everything I want in this kind of shit. It's the God's truth, but listening to the five-minute rockin' opus, "Worried Worried", featured here, I may never, ever have to listen to another Lynyrd Skynyrd disc again! Here's a toast to The Man...

HARRY PUSSY are a band you probably know jack-shit about, and I'd be lying if I claimed to myself, but they *have* been pushed on MTV, so what kind of goddamn ignoramus are ya?! Are you a student of the Cool School or some kinda square? Sheez! Still, if you're gonna talk about left-of-centre bands, Harry Pussy are about as off-the-line as you get. I reviewed a 7" of theirs last issue so dig that out for some background, but anyway, this is their debut, self-titled LP (Siltbreeze/USA). Cutting down on the jazz-skronk angle of previous releases, I suppose this is their "tribute" to the classic Hardcore days of yesteryear, with a full twelve inches of "moshing it up" to some severely over-the-top aggro sounds. Similar, in sound and approach, to the Dead C.'s *The Dead C. vs. Sebadoh* EP of last year, this is part sincerity and part parody with a goddamn **wall** of drums/guitar/screeching noise that's quite a tolerance-test for the weary eardrums among us. I like it, but I won't recommend it coz, A) there's a very good chance you won't even like it anyway, and B) according to all reports it's "very limited and not really available", whatever that means. Gee, I guess I'm one of the "lucky people". Nice no-budget packaging: a plain white sleeve with an old, famous "slam-pit" photo (from *Hardcore California*) pasted on the front. By the way, that was Thurston Moore who "plugged" them on MTV (come on, credibility is an important thing for such a man!)...

SKULLFLOWER are a band I haven't shut up about since #1, so here's a little more blabberin' for ya: they've got a new CD out called *Carved Into Roses* (VHF/USA), and it's "pretty OK". Not great, just OK. I think the main ingredient missing here is a good tune or something. Y'know, it's interesting to see a band get more and more noisy with each release, unlike most bands who lame themselves out successively throughout their long and dreary careers, but on the other hand, it doesn't mean I like 'em any better. I don't know how much work really went into this CD or if the whole thing was fairy improvised, coz it sounds like Skullflower could do this kind of stuff in their sleep - and that's the problem. Massive feedback, yelling, a few organ workouts (some c/o Simon Wickham-Smith), it's a little pedestrian this time around. Gimme some of that ol' Skullflower pop magic of yesteryear! Not bad, but a bit of a throwaway item, and since there's already **another** new Skullflower CD out as you read this, I can now say that keeping up with their discography is something only a millionaire could truly afford. I give up...

JANDEK is a man a few of you probably know about, and he's recently released his 22nd or 23rd (not sure) effort, *Graven Image* (Corwood/USA)...on CD only!! Frankly, I'm disgusted and appalled, but unfortunately such are the times we live in. Then again, yelling "sell-out!" wouldn't exactly be the done thing to do, coz the sounds here (and the style of packaging) are definitely of the Jandek variety. A little too much so, in fact. The problem here is the distinct lack of fidelity. Sure, Jandek's been doing that kinda thing for years now, way before the ridiculous "lo-fi" trend hit the newsstands a few issues ago, but there's lo-fi and no-fi and what is a goddamn pain in the ass to listen to. This is the latter. I don't know if someone screwed up in the mastering stage of the CD or if it's intentional, but this disc is *too damn quiet*...and the songs don't thrill me too much: once again Jandek is on his own strumming away sounding like he's just swallowed a bucket of sedatives. Occasionally a nice drawl here and there, and I guess it's pretty OK, but he's done a lot better. Then again, by the time you read this he'll no doubt have about half a dozen new CD's already out, so why should I worry?...

The name **JIM SHEPARD** probably means so little to you that you'll likely skip this review altogether in favour of reading about the "way-out" sounds of a band as dull and user-friendly as Shellac, but you know, that's your problem, not mine. Jim Shepard, along with Mike Rep, is an unsung American hero. A rock'n'roll lifer with a good twenty-year record of sonic excellence behind him. A renaissance man to the nth degree. A guy I'd love to interview. Painter, writer, poet, musician, carpenter, cynic - all of the above. I've gone through his life-story several times in previous issues in my reviews of Vertical Slit and V-3, and I'm not doing it again. Instead, I'm gonna trying reviewing his new solo effort on Siltbreeze/USA entitled *Picking Through the Wreckage With a Stick*. Firstly, the packaging, a silk-screened effort with a glued-on song-list on the back, is excellent. Personalised to the hilt and I love it. But what's even more breathing-down-yr-neck *there* about the darn thing, as I expected, are the sounds. Like the best of artists, Jim doesn't come across like some distant heir to the throne or merely a *guy singing songs* on a record; he comes across like **yer pal**. He's just some guy trying to put up with all of life's bullshit and singing and talking about it to the folks he knows can dig his message. Think of the sheer *depth* so apparent in the likes of other modern-day troubadors as Alastair Galbraith or Refrigerator, and that's Shepard's league. Like V-Slit, this LP encompasses all the styles of Shepard's loves: some spoken-word material, some guitar "ballads", some experimental farting about, some cello, some tape work & sound-effects, some free-jazz freekouts, and some honest-to-Pete r'n'r - all of it recorded **very** lo-fi. My only real compaint centres around the sparseness of some of the record - there being a few too many spaces where it seems like nothing is happening - and the levels of lo-fi-ness, especially in the "rock" bits. You just can't "rock out" when the recording's that shitty, y'know? That little nit-picking aside, this is seriously one of the most interesting and enjoyable new-release discs I've come across in a while. Get to it...

Our Band Could Be Your Life (Little Brother/USA) is one of the very few "tribute" efforts I'd bother relieving myself on, if only for the simple fact that it's a tribute to one of my favourite, if not my **all-time** favourite band, the Minutemen. If not the greatest band of all time, then at least the best band of the '80's, no doubt. Just wack on *Double Nickels on the Dime* and raise the fist in pure joy! Possibly the funnest (and funniest) "political" band ever, the Minutemen weren't yer dry "anarchist" or lefty types or yer whining so-called "socialists"; just three Common-Joe intellectuals fightin' The Man in the most endearing manner possible. Yep, even though fIREHOSE kinda petered out near the end in an uncharacteristically dull fashion, and even though the Minutemen have spawned a zillion embarrassing impersonators, *nuthin'* can touch 'em. Part Beefheart, part Wire, part BOC, part Dylan and part Pop Group, the Minutemen are one of probably only three or so groups I can listen to over and over and never get sick of. Watt, Boon, Hurley - they're your **buddies**, not just a band. And lemme just say that D. Boon is a fuckin' hero of mine. There, I said it. Well, enough shameless praising, time to pontificate on this release, featuring 33 artists covering Minutemen songs, a D. Boon interview from '85, and a previously unreleased version of "Badges". Long overdue indeed, and maybe I'm a little too familiar with the material here to be even vaguely "objective" about anyone covering a Minutemen song, but I'll try to go through this briefly. Only one band manages to better the original: Oswald Five-O with their unbelievably killer rendition of "Tony Gets Wasted in San Pedro" (not actually a Minutemen song, y'know; it was a Reactionaries ditty, a band Watt and Boon had prior to the Minutemen). Too good to even bother explaining, but let me just say this: it kicks buttocks in a manner that buttocks has never been kicked before. Simply incredible, and I tip my hat in honour of them for doing such a fine job. On the other hand, you've got quite a few tragedies here, too, with way too many whitebread college geeks doing covers of songs they just *don't have the goddamn right to touch*, let alone cover. Now let's not get too sensitive or holier-than-thou here, but Tsunami destroying "Courage"? Hazel *demolishing* "Storm In My House"?! Strawman, anyone? Jawbox?! Seam?!! The list of mediocrity or downright crap is endless, and the only thing that really saves it from being a complete write-off is the obvious inherent strengths of the original songs. Still, it's not all bad, as there are some more-than-adequate versions belted out here by the likes of Thurston Moore, Free Kitten, Meat Puppets, Lou Barlow, Nels Cline Trio, Sparkalepsy (Sebadoh offshoot), Overpass (ex-Slovenly folks, produced by Mayo Thompson!), Ethan James (excellent folky rendition of "Themselves"), the Brain Surgeons, etc. Hard to sum up a verdict on this one...It's interesting, for sure, and I recommend that all Minutemen devotees at least give it a once-over, *somehow*, but otherwise I wouldn't lay down the cash for it. Hey, I didn't pay for the thing! Oh yeah, the D. Boon interview is decent, though a little muddled, perhaps the most interesting bit being D. going through his list of influences ("Wire, Pop Group, Beefheart, Gang of Four, Sex Pistols, the Jam...country & western, heavy metal...only the non-commercial stuff, though"), and the version of "Badges" won't exactly change your life. Gee, I could really care less as to whether you buy this CD or not...

DAVE'S "YES I'VE BEEN BUYING LOTS OF CHEAP SECOND-HAND RECORDS LATELY AND WANT TO TELL YOU ALL ABOUT THEM TOO" RECENT FAVES...

AMON DUUL II - *Yeti* dbl LP (anyone got any original Amon Duul LP's?); SOFT MACHINE - first LP; ASH RA TEMPEL - first LP (one of the best psych LP's ever...kill to get it!!); SUN RA - *Cosmic Tones For Mental Therapy* LP (just call me Johnny-come-lately...); FAUST - anything!; *Naked* - film; ALBERT AYLER - "The Truth Is Marching In" (what a song!); SUPREME DICKS - *Workingman's Dick* LP; *Muriel's Wedding* - film (don't knock it 'til you've seen it); MAGMA - *Kohntarkosz* LP (French aggro-prog at its peak!); ARTHUR LYMAN - *Taboo: The Exotic Sounds of Arthur Lyman* LP; HARMONIA - *Musik Von Harmonia* LP; LES BAXTER - *Jungle Jazz* LP; PINK FLOYD - *Piper At the Gates of Dawn* LP; SUICIDE - first LP; ALEXANDER SPENCE - *Oar* LP; DIRTY THREE - *Sad & Dangerous* LP; *Carnival of Souls* - film; HAWKWIND - *Doremi Fasol Latido* and *In Search of Space* LP's; YMA SUMAC - some cheezy "greatest hits" LP I got; TYRANNOSAURUS REX - any of the early acoustic LP's; *A Fistful Of Dollars* - soundtrack; GURU GURU - *UFO* LP (a buncha krauts do Skullflower covers back in 1970...); SLAPP HAPPY - *Casablanca Moon* LP (sheer goddamn magic!); *Midnight Cowboy* - film & soundtrack; NICK DRAKE - "Poor Boy"; NEU! - first LP; MAYO THOMPSON - *Corky's Debt to His Father* LP; CAPTAIN BEEFHEART - *Safe As Milk* LP...

THE WIZZZ'S TOP 12 FOR THE NEXT 50 BILLION YEARS...

NANCY SINATRA - *Boots* LP; JANE CLIFTON - live; My dog Joanie; THE COCKSUCKERS, FUCK-SHIT-ARSEHOLE-CUNT-VOMITBREATH-CUNT, THE FUCKBRAINS and THE SHITHEELS - quadruple bill at the Arthouse; Dave MARTIAN's car-surfing antics (95 cents); DOO RAG - *Chuncked & Muddled* CD; PARLIAMENT - the whole funkin' deal; *Resistant Harmony #7*; *The Larry Sanders Show* (especially my pal Hank); MX-80 SOUND - "Civilised/Demeyesed"; Corey Feldman's Michael Jackson look in the film *Dream A Little Dream;* RENEGADE - "Riot Squad Gladiator" ("Who will you kill toniiight!"...)...

BACK ISSUES (For all two of you who may be interested...)

#1: All gone, though I have five specially-designed, gold-embossed copies going for a mere $250.00 each. Very limited. Please list alternate choice.

#2: All known copies burnt, shredded, trashed, whipped, beaten, etc. Look for it at a dumpster near you.

#3: A few left, this one isn't a complete waste of money and only costs $2.00 ppd. Features Refrigerator, Grifters, Dog Faced Hermans, Haters, etc. "As Seen On TV."

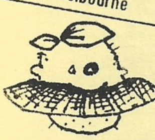
#4: About five copies left, this is the only issue I'm still capable of browsing through without cringing in embarrassment every second page. 40 jam-packed pages - $2.00 ppd. Bargain or what! Features Powder Monkeys, Blowhole, Vocokesh, Dawson, Mauve Sideshow, "Music For Boring Old Farts", etc.

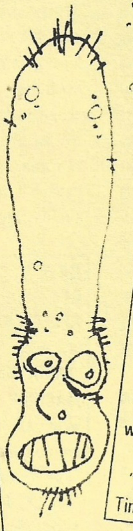
CHUMPSTAIN

CHECK OUT THESE NEW RELEASES!

THE SLACKERS - What's On TV? CD (Chump-012)
You've heard Superchunk...you've heard Pavement...hell, you've had yer dosage of Sebadoh for the day, so give it all away and rejoice to the glorious, (and welcomingly) sleep-inducing sounds of The Slackers, Melbourne's hottest new band on the indie scene! Consisting of four young, longhaired, twentysomething layabouts, they're gonna take the world by storm!...If only they can get their act together. Features such barnstorming favourites as: "Goin' Down to the CES", "Ricki, Phil and Oprah Get Me Through the Day", "Don't Ever Wake Me Up Before Noon", "Wanna Cone?", "Waitin' For Happy Hour", "Just Can't Seem To Get My Act Together", "Gonna Start Me A Record Store", "Get Me Off the Couch" and the all-time party-stompin' anthem, "Dole Man". Overeducated Underemployed Losers of the World Unite! Full price: $25; Concession (please send photocopy of Healthcare card): $20.

"A "slacker" classic! Every member of the Generation X needs it!" - Green Guide, Melbourne





SO YOU WALK THE WALK, BUT DO YOU TALK THE TALK?

JAN THE MAN - ***Talkin' Jazz* 7"** (Chump-Talk/003)
The first release in what is surely to be a landmark series of discs brought to you by the ever-so-consistent Chumpstain label. Okee-dokee, prepare yourself, coz here's the details: through a special deal we arranged with our regular pressing plant, we're able to bring this series to you at dirt-cheap prices; what it consists of is a set of ten 7" records that you will receive one by one over a ten-month period, each containing spoken-word material by YEAR ZERO associates and friends as they wax-lyrically on their given theories and aesthetics concerning music. Each disc will be a different colour and hand-numbered in an edition of 500. This material will never - and I repeat *never* - be released anywhere else, and it's available for an obscenely short time only. At the end of the ten-month period, upon completion of the series, you will receive a specially crafted, numbered, wooden box painted by Wiz, *(The)* designed to store the entire set in. Can you resist such allures? Only $95 ppd.

The first release in the series sees YEAR ZERO semi-regular and ex-psychobilly "crazy-cat" Jan the Man espousing his conspiracy theory concerning the death of Albert Ayler and, briefly, why anyone who even *considers* rock music in this day and age is a complete dickhead. Red vinyl.

"One of the major events of the decade" - Byron Coley, *Forced Exposure* magazine (and occasional writer for *Spin, Rolling Stone* and *The Village Voice*)

"Cool!" - some loser from Adelaide

"It's been a long time since I've heard anything that excited me so much and I certainly haven't heard anything that so fully occupied my attention; I didn't pick up a book or magazine, didn't wander towards the refrigerator, didn't walk around the room and didn't turn on a ballgame. I just listened" - Bruce Adams, *Your Flesh* magazine

THE LAMESTAINS - The Forbidden Valleys 4-CD box set (Chump-008/009/010/011)
Probably the biggest major achievement in our recording history since the beginning of the monumental 10-disc spoken-word series, this exhaustive document puts Chumpstain on the map as the label on everyone's lips in the '90's. Four 75-minute CD's, 300 minutes worth of pure prog-rock fever. A conceptual release, *The Forbidden Valleys* is a tribute to the monks in the, well, "forbidden valleys" of Tibet, with 15% of all royalties going to a related fund. Difficult to figure out where to begin with such a epic, but needless to say it features the same line-up as the debut 7", a specially-designed fold-out silk-screened cover, 84-page booklet giving the history of The Lamestains, their influences, triumphs and heartbreaks, 27 photos of the band (15 in colour), and a treatise by Glen A. Baker describing their unique place in the history of Australian progressive music. Musical highlights include a 63-minute version of Faust's "Krautrock"; disc one's apocalyptic 51-minute freely-improvised "jazz-journey" into the heart of darkness, "Time Is Running Out"; and the haunting CD-long opus on disc four, "Leaves Are Green", a traditional monk chant "reworked" by the band with the use of modern technology. A stunning release that perfectly articulates the frailties of the human condition and the ironies and contradictions of the art-as-soul-as-shaman-as-life world we live in. Rumour has it Byron Coley threw his copy of Fushitsusha's *Live II* dbl-CD *out the window* in sheer contempt upon hearing this release. $70 ppd.

Soon to be released in Japan by the PSF label, and in Europe by Recommended/ReR.

"The Lamestains make every other band on the planet look positively "regressive" in comparison" - Chris Cutler, Recommended UK

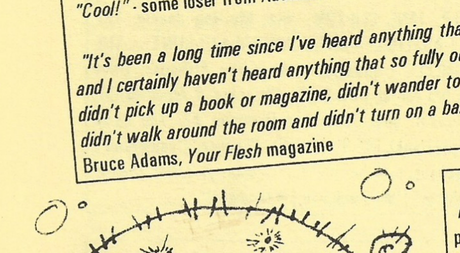
"Makes you realise why you took up record-collecting in the first place!" - well-known anonymous Australian collector shithead

"There is no fucking way that thing is getting reviewed in my magazine!" - Tim Yohannon, *Maximum Rock'n'Roll* magazine

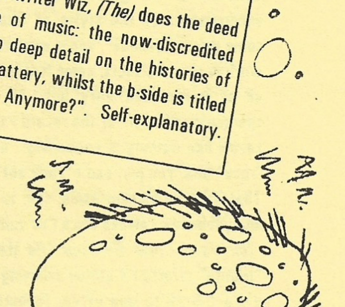
DAVID LANG - ***Talkin' Krautrock* 7"** (Chump-Talk/004)
As yet unrecorded. It will, however, be on blue vinyl.

"This gyu (sic) *knows hiis* (sic) *shit!"* - Brent, *Buttface* zine

WIZ, *(THE)* - *Talkin' Grunge* 7" (Chump-Talk/007)
YEAR ZERO artist-cheezebag and ex-*Lemon* writer Wiz, *(The)* does the deed and mouths off about his favourite type of music: the now-discredited "grunge" phenomanon. The a-side goes into deep detail on the histories of recording non-stars Blood Circus and Love Battery, whilst the b-side is titled "Why Doesn't Sub Pop Release Grunge Anymore?". Self-explanatory. Dedicated to Kurt Cobain. Green vinyl.



YOU AM I/TUMBLEWEED - collaborative 7" (Chump-002)
All talk, no music. Barely available 7" we pressed up a while back that sold poorly, hence most copies being destroyed. Slight pressing fault, but still playable. Yep, it's a spoken word release basically consisting of both bands drunkenly arguing over who "looks the raddest" in their latest respective videos, and who "rocks the fuckin' hardest, man" during a backstage foodfight at their Palace show last year. For completists only. A steal at $4.



All prices postpaid in Australia, overseas customers add $3 per item. Send cash at your own risk, please make all checks and money-orders payable to "David Lang" or "Chumpstain Productions". Send SASE or IRC for full list of available products (t-shirts, fanzines, demo tapes, etc.).

GPO BOX 3222 GG MELBOURNE 3001 AUSTRALIA

Coming soon: SWA live CD; *Under Your Skin - A Tribute to the Swans* CD, featuring tracks by Velocity Girl, Tori Amos, Tsunami, Cannanes, Liz Phair, Kicking Giant, Juliana Hatfield, the Pastels, Jad Fair and more; part four in the spoken-word set, *Talkin' Shit*, by Luke Warm; new double live CD by The Lamestains...

PLEASE DO NOT SIT
ON STAIRS

PHOTO: SCOTTI

ZENI GEVA -Burnin' up the Tote Hotel in Collingwood -Sept 19th 1995.

PHOTO: SCOTTI

GOD - LAST SHOW -AUGUST 1989 CENTRAL CLUB -RICHMOND

(Look for the members in 1995/6 in the POWDERMONKEYS,HOSS,and SAUCE)

NON STOP PRESS

fanzine review time!. Some of what you will see below is a bit old now, with others being very much up to date! There's so many self-styled publications being churned out of bedrooms & offices all over Australia at the moment that it's virtually impossible to keep up! If anyone out there would like to Send me their zine, I'll return the favour as best i can, So keep us in mind huh! thanks....Scotti

I HATE MYSELF & WANT TO DYE (My Hair)

Golly- i wish little gems like this would appear more often.There's probably thousands of folk the world over who could come up with some magical,funny,& intelligent self publications if only they'd give it a bash.From somewhere around the SKILLS OF DEFENSIVE DRIVING crew comes this truly inspirational MINI-ZINE which brightened my day & had me syphoning many minutes of reading joy.Imagine a A5 size zine,then go half that again & you'll get the picture.Fourteen panels of original writing & humorous insights,taking the wee wee outta everyone from Shark Fucker Viccie Hislop,to Generic Punk bands,Juice mag,and many more!.Yep-'this shit rocks my cradle'-get one in the mail at all costs (which is fuck all as it'll basically cost you a stamp) PO Box 394 22 Central Ave Manly Nsw 2095.

YOUR FLESH -Issue # 29.

Hailed as their 10th anniversary issue-this U.S. magazine looked a fuckload different in it's earlier incarnations than the well-soiled machine it is today.One of the magazines this little magazine hopes to aspire to one day,in as far as the chunkiness and the suave layout goes,it's a joy to read,and a big task indeed,with this latest issue clocking up a whopping 186 pages!.How fucking fat do ya want it huh?.Head honcho and ex:God Bullies guitar bloke David .B. Livingstone has decided that Minneapolis can get rooted for the time being,so's he's pist orf to England to join in some of the doom and gloom,and bask in the draconian English laws and shallow judicial systems-good fuckin' luck to ya!.This issue is so damn chunky it even has a spine!.As for the content i chomped out on the CASPER BROTZMANN article as well as the short piece by one-half ANSWER ME! champ Debbie Goad on RIOT GRRRLS,the FRANK MILLER interview was damn fine,as was the lowdown on the EXTREME RECORDS label,formed a long time ago by Ulex Xane,who has a very interesting experimental musical background and sometimes digs on doing reviews in this here fanzine you're now reading from.Yeh,a sure fire bunch of infomation and tid bits,& musical crazy shit the world over,which does make for some hefty brain poop,which i sure look forward to each time,although at times it kinda feels like the folk behind it all come across as a wee bit 'tooooo cooool' some a' the time,which is ok if you've gotta snotty delivery to back it up,but the throne-like snub sometimes sliming thru the pages can be a tad offputting,but will not lose my readership just yet,as this mag still runs rings around a lot of other rags doing the rounds,and if that sounds like a lot of confusing,rhyming,slang street ranter-then who am i the fuck t' argue?.

NUMB # 4

From the vertical nose arena of flashy Camberwell comes Nnuk's fourth great lil' A5er',taking us through some unusual stories,a interesting piece on Juggling,some funny questions (Why do some Australians have an obsession with watering concrete?) and a bunch more bits and pieces.More of a social (anti?) zine than a music based effort,i've found NUMB to be a fresh,inventive change from constant band barrages,and the writings are tapped out with a personal honesty,and a caring feel.Write to Nnuk at: P.O. Box 509 Camberwell Vic 3124.Go4it!

YEAR ZERO -ISSUE # 4.

Dave and the Wiz have done a top job getting four fanzines of interest and worth out in such a short time,and here they go again,with this spaceship covered issue,which includes a big meaty intro from Mr Ed (itor),a great chat with Tim from the POWDERMONKEYS,that deserves to be read by more folk than it will be. There's some good strong interviews with bands who i'd only previously heard about (namewise),and found of interest,even if you haven't actually heard their sounds. The review section,both audio and print is exceptional,with nice crisp clear record/CD cover repro's,straight forward honest opinions,written in a intelligent manner,which passes on relevant info to the reader,and does not come off as being egotistical or self-indulgent at all. These are words borne from MUSIC FANS,whose enthusiasm for the stuff they're into bleeds gloriously all over these pages,and makes for spot on reading. This issue is plugged through with a very sharp looking lay-out style,utilising a suave type face to accentuate the many words displayed here,& once you add the great photo's and the always up front n' healthy humour content,you've got one great fanzine that's being pumped out right in your home town. 40 pages,some great WIZ comics in both thought and graphic,and a top allround effort from the fella's,that they should be very damn proud of indeed. Address-same as this rag!!

CARNAGE MAGAZINE-ISSUE # 1

This is a very innerestin' newspaper magazine out of shitty Ballarat,which has a great color cover,and a stack of neat bits and pieces inside. Talks with one time Ballarat locals DAMAGED,a quick chat with STEADFAST and THE FAMILY,as well as pieces on NAILBOMB,BAD BRAINS and more,with a bunch of reviews and a smattering of comics to load it all the more up. The thing i most liked about the construction of CARNAGE,was that those involved have made a concerted effort to make each page swing with it's own identity,as nearly no two pages are the same. I really dig on this idea,as it gives your senses more tasty fibre,and doesn't allow for anything remotely 'dull' to enter the circles. A fine effort this,and they can be reached at by scribbling to:PO Box 388 Ballarat,3350 Viccytoria ok!

SHABBY-ISSUE # 1

Another new fanzine to emerge out of Melb,this time by a chap called Nick,who resides in the hilly parts of Ringwood,in the Eastern Suburbs. What you get is 20 pages of MUSIC info-no ad's/no reviews-just MUSIC info,with interviews with Sydney's SMUDGE, a good piece on Ira Kaplan's YO LA TENGO,plus articles on BETTIE SERVEERT,SOCK,PEACHFUZZ and more.It's a reasonably quickish read,with not much in the way of eye catching graphics or the like,just boom boom boom,interview interview interview,with pretty much the same text variation thruout,which for me becomes a tad stale after a few pages,but i had fun poking thru it,and can appreciate the fandom here,even if the bands featured are generally not my cup of tea.If you can't find a copy of SHABBY in the stores,get on your writing horse and try this address:89 Wonga Road Ringwood,Victoria,3134. Well done chief!!

OVERDRIVE - ISSUE # 1.

The debut ish of this indie zine hailing from Sydney. OVERDRIVE is basically geared towards the folks who dig offbeat OZ melodic pop & sing along hooks with meaty chorus's.Interviews with DROP CITY,FUZZY,OLIVER,SPDFGH,and the cover champs,the ace BUFFALO TOM. Produced in the A4 format with primitive layout to boot,this is an ok 1st effort,but not really landing within my court of musical playing. Besides the empty spaces in places, Sam & Scott have done a top job getting this off the ground & in front of people's noses. If it's this sorta stuff you're after,then put pen to paper at: 7 Duraba Pl, Caringbah NSW 2229.

THE WEDGE-ISSUE'S # 1 AND # 2

Outta Detroit in the US of A comes this self confessed SURF/DRAG/TRASH PUNK zine,which is presented in A4 with all the raw rough DIY grit one could muster. Full of good ol' texta headings in the spirit of Adelaide's DNA,the reader gets taken thru a bunch of wild HOT ROD and DRAG photo's,heaps of crazy car artwork from MOUSE to ED ROTH to the awesome COOP,+ a bunch of reviews & some short pieces on THE HENTCHMEN,and Japan's TRASHWOMAN & JACKIE & THE CEDRICS. Good shit bub. ISSUE#2 is chunkier,& more full on,yelling out from it's cover that it's full of 'ROCK'N'ROLL,HOT RODS,SURFING,CHICKS,& MONSTERS'!.. There's even more cool crazy drag car pics in this one,as well as interviews with newish Detroit 5 piece ROCKET 455 (featuring members of the mighty GORIES and the NERVOBEATS),as well as a piece on the ace MONO MEN,+ a great article on artist STANLEY MOUSE,whose artwork gets good coverage here,& who it is written was the person who actually designed and drew the ORIGINAL Rat Fink character,then known as FREDDY FLYPOGGER,only to have it changed,stolen & re-named 'RAT FINK' -(in a direct ass-shove to 'MOUSE'),by ED 'BIG DADDY' ROTH,who had ended up with one of his catalogues...this being all done in 65' !!. Interesting shit for those of us into Underground comic/hot rod art.....Yeh,the WEDGE is a top read indeed,& well worth hunting out. If you'd like to write to it's editor Evil Wedge,the address is: 2994 Jacob, Hamtramck MI 48212 United States/Amerika.

FATAL VISIONS - ISSUE # 18 - 1995

40 pages from the man this time round,with some brilliant articles on Director ABEL FERRARA (Bad Lieutenant,Dangerous game etc..)-which makes for great reading & comes with some neat pictures to accompany it.Also featured is some great recent movie wrap-ups as usual-a chat with Kathy Long -who has done some stunt double/kickbox work for movies such as NATURAL BORN KILLERS,BATMAN'S RETURN etc etc..,a bunch of video reviews,more Chinese cinema info +the sicko article for this ish finds MAD DOG MACKENNA spilling his guts about all sorts of sordid human realities.Phew!!-if you can get thru this bit-you would have thoroughly enjoyed another fine issue of FV-which has THE most readable type-THE most clear photo's and is easily one of THE best fanzines/magazines Australia has ever produced.

THE SKILLS OF DEFENSIVE DRIVING#9

Ben goes at it again with his 'American' theme issue,& hell-if there ain't ALWAYS great stuff to read in this fanzine,you can string me up by the scrote,i mean SODD is just chock full of really informative & entertaining writings,by Ben himself & his gaggle of contributors. From in-depth ints with JAWBOX to the DC based SIMPLE MACHINES folks,to a big ALL chat to a dissection on HAMBURGERS to a bunch of really well written & totally honest REVIEWS,this is easy one of the best zines being shoved out into the stores & homes of interested parties & it just never seems to dissapoint. If you'd like to nab back issues or make sure you score current issues,write to Ben at his long standing P.O. BOX 394 Manly NSW 2095 Aussie & do yaself a favour indeed

NOISECRASH -ISSUE # 1.

A great new fanzine,again from NSW,which reeks of enthusiasm and slap bang do it yerself action. Taking a good handle on Punk rock in all sorts of styles,both past and present,these folks have put together a top little A4 read,that should just keep on keeping on & getting better & more informative as it goes along. Stuff on LAWNSMELL,SADISTIK EXEKUTION,BASTARD SQUAD & more,there's easy enough good shit in here to warrant it's $2 price tag. A great effort people's. Write to em' at: P.O. BOX 175 George's Hall NSW 2198

OZ - SKA-LIA -ISSUE # 1

Well i don't fucking believe it- an Australian SKA zine !!,and not before fucking time i may add,coming from a scene that is usually too strung up on looking in the mirror and making sure that you've got all the right original clothes and records instead of enjoying your subculture,someone has actually got OFF THEIR ARSES,and put this A4 size zine out to the joy of many little skankers & shakers the country over (and NO i'm not one of em',although i used to dig on the STRANGE TENANTS,and the HANGOVERS & got thru fuckloads of LOONEE TUNES gigs in 84/85',whilst walking the line between Punk Rock/Ska/Oi! etc etc,but find that it's a pretty stuffy scene,although maybe with newer bands like LOIN GROIN etc,there's some life left in it yet). This shittily named fanzine came out in the tail end of 1994,& is very well pieced together & informative for those into this style of music,covering bands such as AREA 7 ,THE PORKERS,LOIN GROIN etc...,with a bunch of writings & a pile of decent photo's to keep you outta trouble for a bit. If you can by-pass some of the dodgy T-SHIRT designs for sale on the back page,then you'll probably have fun with this. But hey folks....how's about filling in those blank pages with stuff huh?,if you gotta pay $$ for a zine (admittedly only 2 clams) then you gotta skweeze as much in as poss. Still-all up a pretty darn good effort here,& if you can't find one around,then write on off to Ivan at: PO Box 54 Elsternwick 3185

ROCK'N'ROLL DIVORCE -Issue # 2.

Out of Western Aussie,this is Kelvin's second cool little effort,A5 size,chockka full of reading with Interviews with BORED!,MUTT,a really hot COSMIC PSYCHO'S interview & Discography, Plus a bunch of Live and recorded Reviews,& a smattering of interesting graphics etc..A top little fanzine and format,& well worth looking out for in the future.Kelvin-18 Rhonda Ave Willeton,WA 6155 Australia. Good stuff here!

Non Stop Press continued....

MOTORBOOTY-# 7

Put simply,MOTORBOOTY is a hoot !. Having only latched onto this fine Detroit fanzine from issue #5 (3-4 years ago),it has still remained as a glowing example of how tender loving care,skill,artistic brilliance,a sense of humour & a perfection for printing can combine to create one of the most smart looking,and cynically fuelled zines to EVER have surfaced period!. Principally released by BIG CHIEF guitarist and Art MASTER....MARK DANCEY (Big Chief cover art,SOUNDGARDEN - 'Badmotorfinger' artwork etc etc etc) with a few other BIG CHIEF cats & a gathering of hip underground folk,this is one highly original magazine,with some of the crispest,most excellent graphics around,from the text to the artwork to the layout,it's all top notch. Only ANSWER ME! tops it for guts & style,& as with that rag,MOTORBOOTY itself hardly relies on band interviews to get it through,rather it takes the underground music scene & flips it on it's ass,shoves a hose down it's throat,& fills it with enough self-parody to pop it clean.You just gotta sit down & dig into it to appreciate the smarmy writings & jibes found thruout,as no review or quick glance can discover the endless page gems found therein,so i leave this most fantastic of fanzines for YOU to discover at your own desire. Funny as fuck,flawless as fuck,and STYLE with a capital 'S'. Simply awesome.

MS. 45 -ISSUE # 3

Three double sided pages of A4,stapled top & bottom is what makes MS.45 this time round,& y'know.....it's some of the most personal,honest,& refreshing 3 pages of text that i've read out of a local fanzine for damn ages. This just oozes personality,not in a gleaming confident way,but in a passionate desire to speak true words & dissect certain social topics of current relevance. MS.45 doesn't fuck around,going straight for your pubic hair (if you've currently got some),& giving it a firm tug. If what you read herein makes you squirm,or envision fucked up mirror images of yourself,then so be it,this fine little piece of writing PROMOTES THOUGHT,whilst allowing the editor to unload necessary baggage from within. I spent time with this on the train,at home,& on the tram,& felt like handing it around to my fellow passages & saying,'fuck the paper-read THIS'! If a male member of the species can syphon true words & emotions from this,it will obviously hit it on home to a lot of females out there,& i suspect that at this very moment there will be letters being exchanged,written,posted,& recieved all over Australia as a result of the introduction of MS.45 onto the muddled public arena.Use this address wisely: PO Box 2063 Fitzroy mail delivery centre,Vic

LOSER FRIENDLY-ISSUE # 1

Produced by Hippy Knight Records honcho COUSIN CREEP-this is an ok first effort-taking in 40 offset printed A4 pages with a pink cover featuring the Brady Boys.Inside is some fun starts featuring ficticious 'customer complaint' letters sent in by grumpy ol' George Bevis. On from there you get some comics from one of the DEJAPOO folk,a great BILL SHIELDS interview (the fanzines highlight) a chat with one of the D-GENERATION television team,some more writings,and a bunch of reviews,of which some i thought to be quite shallow and off the mark (comparing MAGIC DIRT to Sonic Youth,Dinosaur Jr & Mudhoney in 1995 just don't cut it for me sorry!)-the more interesting reviews in here are written by YEAR ZERO's Dave Lang that dig deep,give the reader a meticulous wrap up of the band,sound,etc..without shitting on,& ooze sound fandom which easily rubs off on those who view these words. All in all a not too bad first issue that has room for improvement & we'll see what creepy comes up with next i guess.Write hin,fax him,E-Mail him,send pigeons or talk to him via the street press,the technology is at YOUR disposal.....P.O. BOX 159 Caulfield Sth Victoria 3162.

THE SKILLS OF DEFENSIVE DRIVING#8.

Ok,so this is a year old by now,with #9 either out or just about out by now,but hey- Ben.R. does such a top job with this (aided by a few helpful buddies),that for me,this fanzine is essential reading-no doubt about it!. Really entertaining text,fun stories,free wheeling word exercises and one of those you just can't seem to put down once it's in your hands.Full points with this,& may many more follow from the editor's inventive dome.Write to: P.O. Box 394,22 Central Ave Manly,2095.

BUGZINE-ISSUE # 2

Max and Marita have done an excellent job in getting this out and about so quick,and this issue is jam packed with all sorts of great bands,with the chatter flowing free,and the DIY spirit shining proud.Articles on MOUTH,MINIUTE MINDER,YOU AM I,FRIDGE,MULLGRINDER,UNDINISM & more!There's also some neat words from the editors,and lot's of fun inbetween. I love how the MOUTH int is laid out-it looks very effective,and hey-these ladies are into their music godammit,& this is easily evident thruout. I reckon it's great that they both have varying tastes as to what style of music they're covering,and they just bunch em' all up and let it rip!. I've copped some shit for having certain bigger 'indie' bands in my fanzine,& it doesn't worry me in the slightest,as i simply cover the bands i dig,and include people who are genuine and not up their own arses-small time label band or bigger 'indie'...it don't matter...it's whatever pops your cork y'know,& if certain people want to narrow your options then fuck em',pure-simple-easy.A really fucking cool issue of BUGZINE that i'm proud to have!!!! -P.O.Box 598 Moonee Ponds,3039,Victoria

ALRIGHT!-ISSUE # 4-SUMMER 1994.

Out of Los Angeles,this is a great A4 zine,which is quite thin in page numbers,but certainly not thin in content,with some really good rave-ons with some mid-90's trash punk combo's such as the STATICS, one of my fave bands this year THE FIREWORKS,as well as 68 COMEBACK,the lo-fi spazz blues duo known as DOO RAG,and a short chat with two members of BRATMOBILE. All nicely laid-out,with some hot clear photo's,and even a small movie wrap up from Sympathy for the Record Industry bloke Long Gone John,who gives this wrap up for the film 'Maverick'.....: *This dungheap stars Mel'Diaper rash'Gibson,and he's from Australia,so you know that it stinks bad! Pass the toaster biscuits mate !'* Hey-that man is informed!,i wonder if the Americans get Kellogs 'Pop tarts' as yet??-surely they must!. And what about this gem for the Flintstones movie....: *Speilberg delivers another turd which hit's rock bottom in record time and never resurfaces.About as funny as a leper using your toothbrush. Yabba dabba don't !!'*.Or this beaut for 'The Crow'............*'Good thing Brandon Lee died making this bomb,cause he'd sure be taking a ration of shit for it now.With effort it could possibly be edited down to three minutes and make a swell Nine Inch Nails or Danzig video'* Ahh top stuff! You'll have to buy it to read the one about 'Free Willy',and besides this,ALL the bands featured here are fuckin' hot,& this is a bit of alright fer sure!. Write to McKinley Richard at:P.O.Box 45154,LA 900-45-0154,US of A.

WOOZY-ISSUE # 5

The WOOZY team are back,changing formats more times than they change their undies,with this issue,slotting into a big 'Newspaper' format,which allows for massive lay out capabilities,and business-man parody reader actions. Inside you get that crazed hand-written chaos that we've come to know and love from the folks at WOOZY,with a few of the articles featuring bands such as:MUTINY, PAINTSTRIPPER,RED TEXTA'S etc..,with good side stories on the CAVE CLAN, the bloke from PARTY FEARS mag in Perth,a few choice recipies,and heaps of 'Coles kids book' style graphics and cartoon damage. Everyone involved has done a fine effort with this,& it's a credit to them to publish their zine so regularly as they do. My only minor criticisms of WOOZY are that it's a bit too much 'Arty farty Brunswick Streety',which for me doesn't give me good mental pictures,and that it makes a point of being 'Non-Profit'.......well in all the time i've been doing,reading,and conversing with people who create fanzines-not once have i come across one which has been 'for profit',as it's almost impossible to even think of making money out of something where you're always behind the eightball,and the expenses are so many with the rewards so few.Fanzines just DON'T make money,and of course every little penny you get from it,will go back into the next one,which in most cases is a dribbly little insignificant part of the end result,as fanziners are always giving away freebies,forking out big bucks for postage,and utilities,so 'non-profit' basically comes part and parcel with taking on a fanzine.Besides those very minor gripes,i like WOOZY,and i think what those involved are doing is a wonderful thing,and i'm definitly one who would like to see it still around in a few years. P.O. Box 4434 Melb Uni,Parkville,Vic 3052.

SPEED KILLS # 5.

All the way from Chicago comes Scott Rutherfords crazy CAR/MUSIC mag,this one coming with a bonus 7" from Ohio's GAUNT. Slick Silver cover,A4 size-and a whopping 195 PAGES !,this is one mega zine,with folk such as YOUR FLESH's Bruce Adams helping out,as well as SPEED KILLS hot rod/music zines brother GEARHEAD editor,& MAXIMUM ROCK'N'ROLL writer Mike La Vella puttin' in his pennies worth,plus NORTON Recs and A-BONES member Miriam Linna,and SYMPATHY FOR THE RECORD INDUSTRY honcho Long Gone John contributing also.Some hot goods in here from the fuzzed out,fucked up Texans THE CHERUBS,Ambient Atmospherico's LABRADFORD,those fantastic punchy instumentallists DON CABALLERO,plus some ROCKET FROM THE CRYPT tour diaries,and a bunch of great shit on KUSTOM KARS from ED'Big Daddy' ROTH shows and more.This is V8 thumpin,Gas Guzzlin' motorized pulp at it's best,making for a superb newsprint read,with a wonderful varied selection of top notch shit. The inside back page reproduces a flyer which headlines:BEWARE!-There is a new Gang Initiation!!!!-This new Initiation of MURDER is brought about by Gang Members driving around at night with their car lights off.When you flash your car lights to signal them that their lights are out,the gang members take it literally as 'LIGHTS OUT',so they are to follow you to your destination and KILL YOU!!-That's their Initiation.Two families have already fallen victim to this intiation ritual.Be aware and inform your families and friends.DO NOT FLASH YOUR CAR LIGHTS FOR ANYONE! -Yep-America 1994-one crazy fuckin' joint huh?-SPEED KILLS RULES,and they can be contacted at:P.O.Box 14561 Chicago IL,60614 Fucked up,crazy ass United States of America.

FATAL VISIONS # 19-SEPT 1995

Back once more with a new 40 pager to keep us FV fans reading on thru Sept/Nov. This issue has a more 'low budget' feel to it,with the cover & colors not looking as sharp as previous efforts,but hey a very SMALL gripe,as the contents more than make up for it,with things kicking off w/: martial arts xpert/actor & U.S. based Aussie RICHARD NORTON,thru to a wrap up of the Melb Film Fest,to a stack of Vid and Film Reviews,to David Nolte's back page rants. It's all worth your bucks and we reckon YOU should chase it up no matter what! (and score a few remaining back issues while you're at it) Note: NEW ADDRESS :P.O. Box 1184 Thornbury,Victoria,3071.

BETTY PAGINATED # 13 -SEPT 1995

From South Australia cums yet another issue of this cool little A4 zine,which explores the female form at every given opportunity,with rough photocopied quality nudie pics of (usually) quite buxom actors/trash movie stars/underground legends,etc,+ a bunch of music/fanzine stuff & the wrestle mania spiel at the zines end. This issue features a piece on the X-FILES,TRACI LORDS,DREW BARRYMORE,everyone's favorite piece a shit show GLADIATORS,and more,with Russ Meyer movie star & stripper legend KITTEN NATIVIDAD adorning the cover. Write to Dann and Helen at: P.O. BOX 63 Lyrup,South Australia,5343 if you get the urge to do so.

DRIVEL -ISSUE # 1 -SEPT 1995

Amazing graphic artist DILLON (Fireballs resident artist etc etc etc) pushes his artistic boundaries a tad further by venturing into the printed field,with a few people whose names regualrly appear in the local street press etc.. Glossy two color cover,with some quite unusual content inside,as the music parts are kept to a minimum,with the comics dominating quite wonderfully thruout this first issue,with Dillon's handiwork being incredibly impressive!. The social set stories were what kept me most interested in this zine,as it doesn't grab me totally,but for only $3 -you easy get your dough's worth,as the hundreds of hours of graphic rendering and thought gone into create this publication is highly evident & well worth checking out. If you can't find this in the stores,then write them at:P.O. Box 263 St Kilda Victoria 3182.

TRASH JUNKIE -ISSUE # 1 -JULY 1995.

Total 70's gal Debbie Dinosaur feels the need to swing into the indie press arena & with this first issue -one can have a lot of fun as there's some pretty neat stories in here (Pig fucker etc..) ,as well as some good Star Trek shit,lot's of TV/Movie stuff,& a crazed cut and paste feel that comes over quite well. Contact Debbie at: P.O. Box 1204 Nth Fitzroy 3068.

PREHISTORIC SOUNDS -VOL # 1 -ISSUE #3

The best issue yet from the mind and keyboard pad of Mr Ian McFarlane,who graces us with a total RADIO BIRDMAN devotional issue that has SO MANY fantastic interviews in it-it basically makes for the unofficial follow-up to the Birdman book in as far as the new information it conveys,that takes the reader right up to mid 1995 from the eyes of such interesting interviewee's as: DENIZ TEK,ROB YOUNGER,and BRAD SHEPARD...all of whom have had very colorful histories in global rock'n'roll that is simply a pure joy to read. Great pictures,very suavely laid out ,with everything flowing just nicely. Add to that-good wrap-ups on THE NEW RACE,THE HITMEN,and THE VISITORS,& you have 6 bucks and 50 pages of highly informative reading that will be a total joy to any serious FAN OF AUSTRALIAN ROCK'N'ROLL MUSIC. Just get it ok!-It's available at all good indie stores right NOW

DRAGSTRIP RIOT -ISSUE # 1 -1995

Out of Texas comes this slapped together A4 photcopied zine that gets right into the trash rock'n'roll /Hot Rod side of things & cuts loose all round with neat articles on the LORD HIGH FIXERS (Tim Kerr's POST JACK O' FIRE combo),Plus there's a piece on eye melting artist JOE COLEMAN,loads of monster rod art,pics of cars,a BETTIE PAGE spread,and a stack more shit. Not bad at all!. Send a few bucks if innerested to DSR -107 Longridge Drive,San Antonio Texas 78228 US of A....

POINDEXTER-ISSUE # 5 -1995

All the way from Perth comes this great lil' A4 zine with clear photo's,good type,and lot's to read. Stuff on the Beatnick Termites,Buzzoven,Fluf,and a top story about the CAVE CLAN,which is a really good read. A very decent fanzine that i definitly highly recommend.Write to editor Luke at: P.O. Box 8150 Subiaco East WA 6008, Aussie.

BODGEY -ISSUE # 1 -1995.

I love these slapped together photocopied zines that get down on sub cultures & generally stir the shit pot.Brett Bodge has pieced this A4 zine together in one afternoon to be precise,with lot's of Silverchair bagging,a whopper trouser snake pin-up,& a bunch more shit. C'mon fella -how's about #2

NOISECRASH -ISSUE # 2-1995.

This Sydney fanzine (along with Loaded to the Gills,Ms 45,etc etc..) is one of my fave Aussie fanzines,& i reckon Editor Jay & his buddy Julie do a great job in getting this out and about. Total DIY cut and paster,with opinions,music fandom,& lot's more!. This issue has a great interview with NATION OF HATE,as well as some good stuff on MAGNACITE,LEADJAWR,etc..& i really encourage anyone who is yet to check NOISECRASH out to do so pronto-by either hassling your local store about it or way better-by simply putting PEN TO PAPER and writing Jay and Julie at:P.O. Box 175 Georges Hall NSW 2198. Look for Issue 3 real soon!

JUXTAPOZ-'Volume # 1 -Number #3 -1995

The American Master Art blaster of visual disaster ROBERT WILLIAMS has gone the whole hog with this very fine full color glossy publication which should appear in many many newsagents across Australia. Every issue has been totally KILLER,with Robt Wms's intro's always worth waiting for,& the content-well it's just simply sensational...showcasing a plethora of UNDERGROUND artists -who work within many formats including Oil painting,Sculpture,Screen Printing-you name it!. This issue features a fab article on the History of the rock poster-taking you from Rick Griffin thru to Frank Kozik. Erotic Photographer/Film maker RICHARD KERN also gets a look in this issue,as does our very own MAMBO collective in Sydney (who were the ones who sponsored Robert and his wife Suzanne to visit our shores in May of this year.) Essential reading indeed. A must have!

SUBVERT -ISSUE # 1 -AUGUST 1995

Basically a newsletter for the 'SUBVERSIVE RECORDS' label,this is a good little A5 effort that features stuff on SILPHEED,SELF RELIANCE,DREADNOUGHT,FALLOUT,and more! Lot's of the cassettes that are coming thru from this mob are VERY VERY good & worth a look in.P.O. BOX 579 Port Melb 3207

GIRL TROUBLE

Stuffed to the gills with Silverchair and other Seattle wanna-be's ? Wanna know what REALLY gives in the upper left hand corner of the U.S. ?...then dig this ?....This interview with America's most unappreciated garage dwellers GIRL TROUBLE is transcribed from a set of questions i sent to the band,answered by their bassist Dale Phillips and Drummer/ 'Wig Out!' editor/band manager/all-round-fantastic person Bon Von Wheelie,with a few other bits thrown in.I gotta say a big BIG thank you to Bon at this point,for the bucketloads of info,pix,& letters she sent me for this int,whilst simultaneously writing 'WIG OUT!',playing,touring,keeping the band together etc...A neato person indeed,in a world otherwise populated by assholes and cretins ......Before we let Dale and Bon off the leash,a bit of history for those of you not as clued up on GT as yer should be:

.......**Brendan Lepschi**

Girl Trouble formed in 1983 when brother and sister Kahuna and Bon started playing together in an old shed next to their parents house on the south end of Tacoma. Dale Phillips joined a few months later. Dale and Kahuna had been friends in junior high & high school. The trio decided it would be easier to learn their instruments if they didn't have to sing as well. They recruited K.P. Kendall, friend and life of every party,to sing and act as MC/Frontman. The first GIRL TROUBLE show was in March 1984 at a local community college Battle of the bands. Some of the bands had more money invested in the carts to carry their amps than GIRL TROUBLE had in their combined equipment. They finished second only to a band whose line-up included the guy in charge of counting the ballots. In the ten years GIRL TROUBLE has been together they have played in every major area in the Pacific Northwest,toured East and West coast,produced eight singles,one EP and two LP's,designed 11 GT record covers,published 22 'Wig Out!' magazines and still hang out together.

RH: *The big Kahuna occasionally adds his dulcet tones to GT's recordings,with Kurt honkin' on the sax,do Bon or Dale play any other instruments or sing at all ?*

DALE: Well i once sang some backing vocals on 'Girls,Girls,Girls'. That was our Elvis '45. I doubt if i'll ever do any backing vocals again.

BON: Dale is a good singer but it's hard to get him to do it. He likes the mysterious bass player image.He'll sing songs as a joke but they sound great. We'll try & prod him to sing more. I did the backing vocals on 'To tame a woman'. It's me 3 times over. It was fun to do but i hate hearing myself. I might be singing a duet called 'You got what it takes' with Kurt for a split single that comes with GEARHEAD magazine.I'm still deciding if i want it released.

RH: *The GT line-up has remained virtually unchanged over the years,what do you think keeps you all together and playing ?*

DALE: I think it's because we used to hang out before actually being in a band together.

BON: Being friends with your band mates is the number one thing that will keep you together. When the going gets rough (and it always does at times) if you aren't friends, you'll turn on each other. After 10 years together we're more like a family than just friends.People are always surprised to find out how close we are & how we still hang out together during our days off. We are still entertaining to each other.

RH: *Have any of you ever been in other bands ?* **DALE: Nope.**

RH: *Are any of the band involved in any side projects (ie: like other bands,Jobs,etc..) ?*

DALE: I'm afraid so,we have 'Day Gigs'. We wouldn't survive without them.

RH: *Who exactly is Steve Fisk,the oft mentioned '5th member of Girl Trouble' ?*

DALE: He produced 'Hit it or quit it','Thrillsphere',and the 'Batman' '45. He's a great guy,totally into pop culture.

RH: *Where did the name 'Girl Trouble' come from ?*

DALE: We were just sitting around one day throwing names around and then.....BAM! Girl Trouble.

RH: *The band's most recent release (1993) is the 'New American Shame' LP. What sort of response has it recieved ?*

DALE: We've had a good response and plenty of good reviews,but we've yet to have a label get behind it and really push it,so sales haven't been as good as we've expected.

BON: This album was probably the closest we've come so far to the sound we've been striving to get. Every record before that has been our attempt to get an 'Up Close' sound. We'd like to eventually get a sound that just about jumps off the turntable when you put the needle down on it. I've heard old records like that and it's one of the most exciting things i can think of. We like Rock 'n' Roll to be right in our face. Our early 45's were rocking enough but they sounded like we were playing at the other end of a grange hall or arena. So we were very happy with the sound of 'New American Shame'. We thought it was our best record,so we hoped the sales would be better than in the past. We always seem to hook up with companies that don't want to push our stuff very hard (or at all). We probably sold more than usual but it still didn't seem like much especially since we'd actually toured on this record for 3 months. I'm still not convinced that touring results in record sales. Anyway,'New American Shame' did get really terrific reviews (which is nice) & it's out there and we're proud of it. The fact that we are pretty happy with it has to be all that matters in the end.

RH: *Do you have a favorite GT record ?* **DALE: My favorite is the X-mas single we did. It sounds really good.**

RH: *You've had your records released on (at last count) 8 diff labels since you began,most recently on eMpTy....are you tied in formally with any of these labels ?*

BON: Our policy is to do the project first and worry about who's releasing second. Making a good record with our own cover art (we do all our own covers on 45's and albums) that sounds as good as we can get it is really our biggest concern. We know we can usually find someone to release it and if we can't,we have no problem with just doing it ourselves.When we have the whole thing finished (or know exactly what it will be like when it's done) we tell people we know that might like to release it. We don't think of K ,PopLlama,Estrus, Dionysus or eMpTy as labels,but as Calvin and Candice,Conrad,Dave,Lee or Blake,the individual people. So basically we are just dealing with friends who happen to have labels. Each project has seemed suited to different labels,like the first singles seemed perfect for K , or the 'Stomp and Shout' ep was just right for Dionysus. We will only commit to one project with one label at a time. The labels we deal with are too small to lock you into a multi record deal & we don't think independent bands should go for that unless they sign with one of those major labels. So we'll never be tied formally to any one label mainly because we are too pigheaded about making our records exactly the way we want them.

RH: *Apart from the King (Elvis) and the obvious NW faves (The Sonics,Paul Revere and the Raiders etc..) what other bands do GT dig ?*

DALE: I really dig Blues and R&B.

BON: Besides what Dale answered we all have a big variety of tastes. We all love R&B and Blues (Mainly the older stuff). We also like Country & Western (like George Jones,Patsy Cline,& Dave Dudley),Las Vegas acts (like the Supspots & the man himself Buddy Greco) & lot's of guitar instrumentals. We love newer bands like The Shadowy men on a shadowy planet,Popdefect,The Lazy Cowgirls,& Poison 13. Kahuna loves Movie Soundtracks. He is currently listening to the Ed Wood soundtrack over and over and........

RH: *Are there any Australian bands that you like ?* **DALE: The Meanies are really good,apart from the bigger Australian bands.**

RH: *Name your (or the band's) five fave albums & a few words on why you like em'*

DALE: 1. Can't stand the Rezillo's - Rezillo's. 2. Everybody loves a nut- Johnny Cash 3. London Calling - The Clash 4. Rocket to Russia - The Ramones. 5. Fire of love - The Gun Club.

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Girl Trouble cont.....

RH: *What drove you to cover (and a rippin' version at that) Bill Haley's '13 Women' on the 'Thrillsphere' LP ? What do you think of the rest of Haley's material ?*

DALE: I guess a general lack of anything else to play. If you heard one Bill Haley song you heard them all.

BON: I don't think Dale is so into Bill Haley but i love his stuff. People have sort of forgotten i think,what a really big deal he was & how influential he was. When Kahuna & i first started leanring to play we did a swinging duet of Bill Haley's 'Framed'. We should do it again with the entire band. '13 women' is one of my all-time favorite covers and people like to dance to it.

RH: *GT has often been compared to the (godlike) Cramps sound-wise & because Lux and Kurt have similar vocal styles.,what do you think about it ?*

DALE: I can see why people would compare us to the Cramps. I agree that we sound similar.....to a point,then we're totally different. When we first started out,all we could play was Cramps covers. So naturally it doesn't bother me to be compared with them.

BON: We think the Cramps are amazing. If people compare us i'm usually flattered even though i feel like we are quite different. A lot of the songs we write and cover i sure couldn't see the cramps covering and we'd never feature me in a sext outfit on our album covers.

RH: *You've just completed an 8 week tour of the USA and Canada. What was that like? (ie: where did you go,who did you play with,what was the audience response like,any good 'on tour' stories,etc..)*

DALE: We went all over the place. Bon's having a 'Wig Out' exclusive in it,so you can read all the best stuff in there.

RH: *Do you play a lot around Tacoma and other NW towns when you're not travelling further afield or recording ?*

DALE: We don't play much in Tacoma. We play more often in Seattle,Portland,Bellingham.

RH: *Describe for us a typical GT gig !*

DALE: It starts out with a surfy instrumental. Kurt comes out & throws stuff. We play,do an instrumental in the middle,play some more,then get drunk.

RH: *Some of the more memorable GT gigs of the past have included :*

: 1988 -BOXING CLUB - A weird venue to begin with,the Boxing Club was a former gym with a fully stocked S&M dungeon in the basement that no-one was supposed to go down & look at but everyone did. About 600 people showed up to cram into the inadequate main room,where the air got extremely thin. GT brought 15 pillows and K.P. Kendall challenged the audience to a pillow fight while the rest of the band played 'Batman'. The crowd went crazy while foam and feathers quickly filled the room from the frantic pillow fighters.

: GT VALENTINE SHOW - A treat for the ladies,Kurt,Kahuna,and Dale display their skinny legs in printed heart boxer shorts during the entire show. Girl Trouble Go-Go Girls,Peaches and Trixi,hold a giant paper covered hoop for Kurt to jump through signifying the show's beginning. Later Peaches and Trixi join K.P. for a tightly choreographed dance routine. K.P. jumps out into the audience for the encore,is passed around and dumped back on his head,causing his two front teeth to bust off.

: GRANNY GO-GO SHOW - The dream of a lifetime, GT meets legendary 81 year old Tacoma Go-Go dancer, Granny Go-Go,& persuades her to perform at their show. Ever the entertainer,Granny arrives in a plain house dress & only reveals her stunning gold lame go-go dress with the black fringe when it's time for her performance. The entire audience went nuts at the sight of Granny's show stopping routine. During Granny's encore,K.P. displays a giant sign reading 'Go Granny Go' and the audience joins in the chanting.

: GT CHRISTMAS SHOW - The band buys up every plastic light up yard decoration they can afford (about 20) to make a spectacular stage display as they perform Christmas favorites. Kurt Kendall invites a female member of the audience to sit on his lap as he belts out 'Blue Christmas' in both the ballad and Punk Rock version.

Terror-COLOR by DE LUXE
CINEMASCOPE

RH: *Would you like to come and tour Australia ?*

DALE: Sure. Will you fly us over ?

RH: *You've had some interesting tour vehicles...tell us something about them.*

BON: Probably the best vehicle we had we never really toured in. The only vehicle we ever put lot's of miles on is our trusty 1974 Chevy that so far has been an old reliable. But when we first started out we got to use the former family car - a fabulous 1967 Ford Country Sedan Station wagon. That was a great car!. It looked just great showing up at the gig in that (and all our equipment fit in the back). We took it on trips to Portland,Oregon & Bellingham but it was too old and broken to chance it on any mountain passes. It never let us down though and now rests out beside our parents house.It's sort of a non-spoken rule in South Tacoma that each resident has to have an abandoned car in their yard.

RH: *You recently did a gig with New Jersy hipsters The Mummies and Billy Childish's Headcoats. What was that gig like and how did you find the 'English gentlemen of Rock'n'Roll (ie: Billy) ?*

DALE: It was a lot of fun. Billy Childish can get quite offensive. Let's just say he didn't make many friends in Olympia.

RH: *Apart from yourselves,is there much of a garage/teenbeat scene in the NW at present ?*

DALE: More of a 'Grunge' scene than a Garage/Teenbeat scene.

RH: *The 'Girl Trouble bribe' (at gigs) is something that comes up a lot.....what exactly is it ?*

BON: Our first real show was a 'Battle of the bands' where the audience would vote for their favorite band. We were in the competition with five other bands. Since it was our first gig we figured we didn't stand a chance of winning. Kurt got the bright idea to pass out free cans of Root Beer. His reasoning was that after these people got free beverages they'd feel guilty if they didn't vote for us.People went nuts to get something for free.We came in second.I think we just needed another case of Root Beer. This scam worked so good we've been doing it ever since.Mostly now we throw free toys (some of them pretty cool,like plastic electric guitar whistles) or snacks. We've learned the hard way never to throw anything that we don't want to get pelted with during the show. Other bribes in the past have included : Plastic Bible Banks, Praise the lord combs,Safety Suckers,Guitar Whistles,Snack-pack cereal,Plastic rain bonnets,Trial size shampoo,Thrift store hats,Bra's and Wigs or any combination of the above.

RH: *You lament the death of various NW dance clubs on the liner notes to the (killer) 'Stomp,shout,and work it on out' MLP,are all of the old clubs now finished alltogether ? Are there any new ones at all ?*

BON: Sad to say most of the big old ballrooms where all the 60's Northwest bands played are torn down-usually to make way for god-awful shopping malls. The Crescent Ballroom (Which is pictured on the back cover of the 'Stomp & Shout..' record) is falling to pieces. Several people we knew in Tacoma had the idea to save it (buy and restore it) but they couldn't come close even to fix the damaged roof. It would cost more than anyone we know could afford.We have heard that some people hope it falls in so they can have the space for parking (they own a buliding next to it). I've seen lot's of my favorite old buildings being torn down in Tacoma and i always hold my breath whenever i pass 13th and Fawcett. So far it's still standimg. Two places that i know of where the old bands used to play ('Parkers' in Seattle and the 'Evergreen Ballroom' in Olympia) are still being used although bands like ours never play there. The Red Carpet in Tacoma - where legend has it that the SONICS wrote 'Psycho' has been converted to a store...but it's still there. Now clubs come and go pretty fast. In Tacoma there are two-the Victory Club and the Central. In Seattle the big clubs are the Crocodile Cafe,Moe,the Off Ramp,and the Weathered Wall. We've seen almost as many clubs shut down as bands break up (and that's a lot!). Probably our two favorite old clubs we started playing were the Tropicana in Olympia (we cut our teeth there) and Jim May's Community World Theatre in Tacoma a few years later. We had great times in both those clubs.

RH: *What are some of GT's fave NW bands of the moment ?*

DALE: Fastbacks,Gas Huffer,Satan's Pilgrims,..there's a whole lot of bands that we really like.

RH: *What do you think of the current 'Grunge' (for want of a better term) sound that has been emanating from the NW over the past few years ?*

DALE: It's good,but you're going to get a lot of crummy bands trying to hop on that bandwagon.

SPINE-CHILLING
AMAZING
THRILLERAMA!

RH: *GT's hometown of Tacoma comes up every now and then (eg: the 'My Hometown' track off 'New American Shame') . What's it like ?*

DALE: The lyrics pretty much explain what it's like here. You make your own fun.

BON: Tacoma is a very working class kind of town. No-one from Seattle (about 45 minutes North of us) will give anyone from Tacoma much credit. Seattle has always been the cultured city and Tacoma is the white trash neighbour to the South. In the old days it was tough for us to get Seattle gigs because no-one figured a Tacoma band would be any good. We liked living in Tacoma and decided we'd make sure everybody knew we lived here,whether it was cool or not. Now it's not so unusual there are more Tacoma bands. There isn't a lot going on in Tacoma. It's not like Seattle where the nightlife is healthy and lot's of cultured events. In Tacoma a cultured event is wrestling at the Tacoma dome. You tend to make your own fun or start bands.

RH: *You (Bon) started this hip fanzine 'Wig Out!' back in 1984 to publicise the band.What can readers of this fine zine expect to find among it's pages ?*

BON: Wig Out! changes from issue to issue. Mostly it's just about what interests us. I like to write about my favorite 'bad' (actually great) movies and we have a snack column. Other than that it just depends. We just finished one (our biggest) that is completely filled with what happened on all our tours last year. It took a long time to get out because it was very involved and we took time out to make a video. I'm trying to jump right into the next issue so they can come out a bit more regularly. I'm writing an article about 'infomercials' next issue.

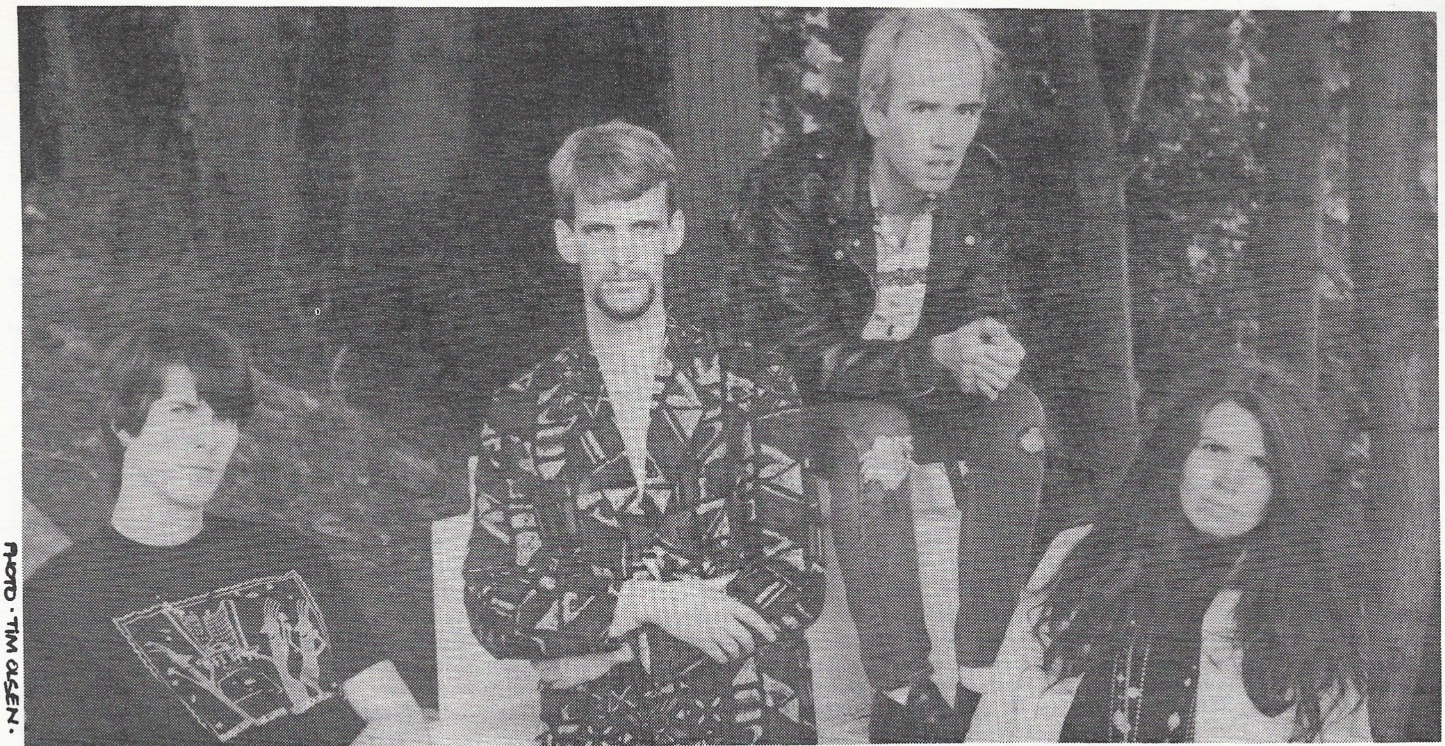


PHOTO · TIM OLSEN.

RH: *What fanzines do you like to read ?* DALE: I'm crazy about the little fanzine that PODEFECT puts out. It's a real scream.

BON: I hate to answer this question because i always know i'll forget one & they'll be mad at me (or think i don't like it). But i'll tell you a few that i'm really impressed with lately (and it's not a complete list): Teenage Gang Debs (good interviews with old TV stars), Rocktober: (great ideas,features Sammy Davis Jr, 'The worst rock show i ever saw' article/comic. This issue features 'Masked Rock 'n'Roll. Heinous(new magazine with great all EVEL KNIEVEL issue), Snake Oil : (all about what they call 'Recreational' Religious people who try to get on Religious TV shows in Texas...,used to be about Robert Tilton)... Gearhead: (really amazing and fancy mag from San Francisco about cars, movies,and bands)...Incite: (mag from Tim Alborn that's always a great treat to read-very personal). There are tons i'm forgetting i'm sure. I like the magazines best that i read and say 'Why didn't i think of writing that'! . Each of these fit that criteria.

RH: *Is Granny Go-Go (full sory in Wig Out! #19) still performing with the band ?*

DALE: Not much anymore. Her body can't keep up with her mind.

BON: Granny has been having a lot of arthritis trouble and can't dance like she could a few years ago. We wanted her to dance in our video, but she was too sick. However just last month she managed to dance at the Java Jive on her birthday (Halloween),so it comes and goes. Kurt still talks to her every week and spends holidays with her. I hope we can get her back to dance with us when she feels she can handle it. She certainly is a show stopper!. The audiences just go nuts when she dances. The first time she danced with us she almost started a riot. I think even she was impressed even though she's too much of a pro to ever admit it to us.

RH: *Why did you choose to cover 'The Hustler' on the Estrus Sonics Tribute 'This Ain't the Sonics' ?*

DALE: We pretty much didn't have a choice,it was all that was left.

BON: Dale's right,we didn't get much to choose from but as far as i'm concerned THE SONICS never wrote a bad song,so we couldn't go wrong. It was an honour just to be included.

RH: *Speaking of THE SONICS,are any of the band members still around and are any of them at all involved with music still ?*

BON: All of THE SONICS are still around,but the Parypa Brothers (Larry and Andy) are i think the only ones doing much music still. We met Larry briefly once and he seemed like a real nice guy..friendly and sort of amused that we'd think he was such a big deal. We told him we covered SONICS songs and he said 'Well i hope you did them better than we did'. Gerry Rosalie doesn't want to do anymore band stuff. He's shy and doesn't like to talk about it much. Kurt actually got that from his wife,so i know it's true. People who are nuts for those old bands now can't understand why many of those guys aren't really that interested in talking about it or don't think it was that big of a deal. But for those guys (most late 40's-50's) that was such a small part of their lives. A couple of wild years after High School before they grew up and settled down. A lot of them think it's a fond memory but no big deal. They are usually surprised when these new Garage band fans find them and want them to relate every detail. I personally know a couple of guys who were in NW 60's bands and they are extremely busy with their own lives but happy that people are rediscovering their old records.

RH: *What do you think about the way vinyl has been surpassed in favour of CD's ? Is much (new) vinyl still available in the U.S. as a whole ?*

DALE: There is still a good selection of vinyl out there. The thing i like about CD's is that you can get this obscure stuff on CD's before you can ever find it on vinyl.

BON: I hate CD's but it sure looks like that's the way things are going. Luckily small labels like Estrus, K ,Dionysus,Sympathy for the record industry and many others still believe in vinyl. We'll do CD's but as long as we can,the Vinyl will always be our main format and the rest just convenient. There is something so 'Right' about taking that arm and setting that needle down on that groove that i would really miss. I sure hope we'll always be able to get vinyl.

RH: *I know you (Bon) are a connoisseur of trashy 60's movies,do you and the band have any faves that you could recommend ?*

BON: Well,i have a new one to recommend..-ED WOOD. It's just a great movie & very accurate (except for a couple of minor things they took liberties with). The sets are *excactly* like ED WOOD movies-it's incredible. Johnny Depp (who i was never a real fan of) is fabulous and Martin Landeau's portrayal of Bela Lugosi is *Incredible.* We all saw it a couple of times and highly recommend it. Of course then we had to pull out GLEN OR GLENDA?, BRIDE OF THE MONSTER, and PLAN 9..to view again....always great to see again. I am also a big fan of ARCH HALL JR movies -especially WILD GUITAR & THE CHOPPERS. Any biker movie gets my full attention as does all ELVIS movies ('GIRL HAPPY' is my fave but 'CHANGE OF HABIT' is a 'Must see'). Also good are VIVA KNIEVEL, PLANET OF THE PREHISTORIC WOMEN, KILLER SHREWS,THE ANGRY BREED,and SUPERARGO.

RH: *Somewhere in an Issue of WIG OUT! (can't remember which one) you mention GT has covered a Banana Splits song!-Which song was it? & is it available ?*

DALE: 'Gonna find a cave' -It's on the 'SUB-POP 200' comp,it's hard to find (but now released on CD so that should make it easier)

RH: *Now that you've released 'New American Shame'-what's next for GT ?*

DALE: To find a good label and release a new record.

BON: We are trying to get GIRL TROUBLE back on track for 1995 by writing more songs and releasing records. We have a cut on the ESTRUS COCKTAIL COMPANION 7" Box-Set ('Shot in the dark') and finished a couple of video's. We hope to do a song for GEARHEAD magazine (each issue comes with a split 7" vinyl single) and maybe travel around some more.

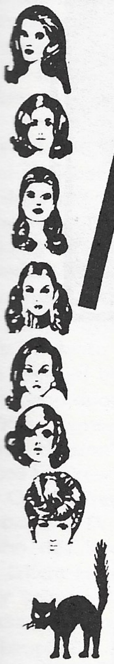
RH: *Ok,enough from me....is there anything you'd like to say ?*

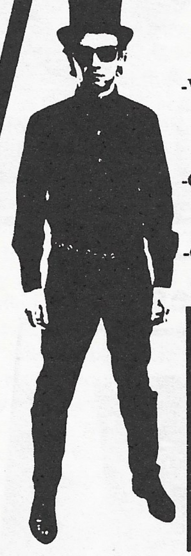
DALE: T.T.F.N. Ta Ta for now !

BON: I'm making a new years resolution to try and be better about writing people back.....much better than i did with Brendan (11 months!). If you aren't moving any time in the next 6 months you can write to WIG OUT! -P.O. BOX 44633,Tacoma,WA 98444 USA and i promise to write back,even if it does take almost forever.

CONVERSATION STARTER
STRIP-TEASE
BALL POINT PEN
In writing position the beautiful girl appears in full color, clad in a dress. Turn the pen upside down, like magic she "strips" down to a Bikini Bathing Suit. Takes standard refills. A fine writing instrument. Guaranteed to please or money back.
6 for $5.00 ppd.
$1.00 postpaid
Girl Trouble

GIRL TROUBLE





DISCOGRAPHY

-RIVERBED/SHE NO RATTLE MY CAGE (1987) 7" -
-OLD TIME RELIGION/TARANTULA (1987) 7" -
-HIT IT OR QUIT IT (1988) 12" LP - /SUB-POP/NEXT BIG THING
-WHEN OPPOSITES ATTRACT /GOSPEL ZONE/HOMEWORK (1989) 7" -WIG OUT!
-BATMAN /THE TRUTH (W/:Steve Fisk) -(1989) 7" -
-BLUE CHRISTMAS /SLEIGH RIDE (1989) 7" -One Side -REGAL SELECT
-STOMP,SHOUT,& WORK IT ON OUT (1990) 12"EP -DIONYSUS
-CLEOPATRA & THE SLAVES/WHO DO YOU THINK/MERCY (1990) 7"-WIG OUT!
-THRILLSPHERE (1990) 12"LP/CD -POPLLAMA
-SISTER MARY MOTORCYCLE (1991) 7" -One Side -CRUDDY
-GIRL TROUBLE PLAYS ELVIS MOVIE THEMES (1992) 2X7"-SYMPATHY F.T.R.I
-WORK THAT CROWD/GRANNY'S PAD (1992) 7" -eMpTy
-NEW AMERICAN SHAME (1993) 12" LP/CD -eMpTy
-BLOODY KNUCKLES (1994/95) 7" Split w/: POPDEFECT-HELL YEAH!

COMPILATIONS

- SUB-POP 200 -'Gonna find a cave' (1988) -SUB-POP
-HERE AIN'T THE SONICS-'The Hustler' (1989)-ESTRUS/POPLLAMA
-THE ESTRUS LUNCH BUCKET-'Walkin' the dog' (1990)-ESTRUS
-HODGE PODGE BARRAGE FROM JAPAN-'Prison Betty' (1992) -1+2 RECS
-INTERNATIONAL POP UNDERGROUND-'Bring on the dancing girls' (1992)-
-eMpTy SAMPLER-'Cold Shoulder' + 'I'll make you sorry' (1994)-eMpTy
-COCKTAIL COMPANION-'Shot in the dark' (1994/95) -ESTRUS

ANY FRUIT OR VEGETABLE MAKES A FUNNY FACE MAN
CUCUMBER
PEAR
BEET
APPLE
ORANGE
PEPPER
CARROT
WIG OUT!
RECORDS

PHOTO:SCOTTI

MOUTH -May 20th 94'
Great Britain Hotel.

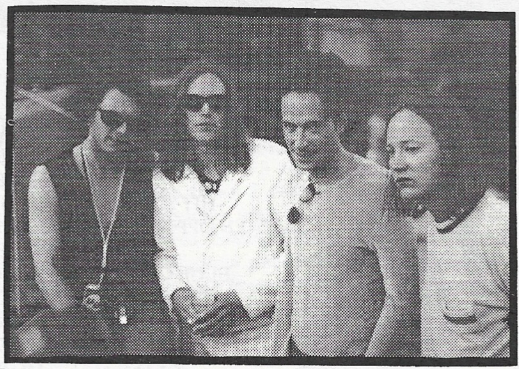
LORD HIGH FIXERS 95'

PHOTO:BRUCE MILNE

PHOTO:SCOTTI

SUPERSUCKERS
Somerville Hotel 94'
(and set list)

CALIENTE
RALLY
ALONE
JACKALOPE
POLES
GLAD
SPINE
FUCK
DRINK
GREENS
GOLDTOP
KILL COUNT
CAN'T RESIST
POOR
RETARDED
COUCH
NITRO
LUCK
BITCH
COATTAIL


PHOTOGRAPHER:Unknown.

URGE OVERKILL
Melb-Big Day Out fest

PHOTO:BRUCE MILNE

BILLY CHILDISH & THEE
HEADCOATS-TOKYO.

PHOTO:SCOTTI

PUNK PUB CRAWL MELB
1-10-94 (Taking over the posh 'Regent Hotel complex-much to the dismay of many 'fine' folk in there scoffing down a $200 meal)

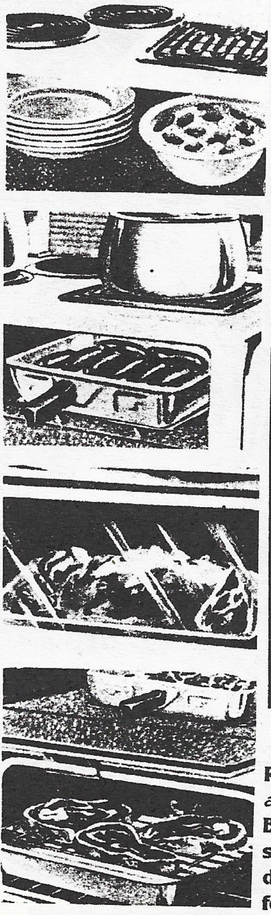
THE
VOX
CAVI
PHOTO:BRUCE MILNE

GUITAR WOLF -LATE 94'

PHOTO: BRUCE MILNE

5,6,7,8'S take Melbourne!

MU MESONS



I first read about the MU-MESONS in the 25th issue of the now defunct Sydney fanzine **B-SIDE**. After over 10 years of existence they still remain one of this countries most un-usual, & truly underground entities-being a collective of individual minds who share a true love of music which shines thru when you see the passion they exert when in the live situation. Often billed as a group of 'mental patients' led by 'Socialworker' Jainie Leonarder-they certainly shake up your senses & make for some wild and wonderful zonkoid noise chaos that appears to exorcise the members frustrations/happiness in life by belting out a sonic storm that has snaffled them fans in the far reaches of the globe.

Melbourne's first encounter with the MU MESONS (the 'MU' described as a 'Atomic chemical'...the MESON apparently a sub atomic particle that actually increases in volume when pushed thru nuclear matter!) was on the weekend of the 21st of October 1994,when they barnstormed thru town-playing a duel live showing with fellow Sydney noise atomizers PHLEGM in tow.To celebrate this tour-there was a ltd edition 7" single released by DR.JIM'S Records with one cut by each in hand doodled sleeves-bastardized by the band members themselves.From the early 90's line-up - Maxwell Hudson was unable to make it,so he was replaced by Drew for this tour. The other members are Steve Couri,Jeffrey Urquhart,and the MU-MESON MC & verbal king Dr William McCoy,better known as 'Dr Bill'-who this interview was conducted with at the Great Britain Hotel -21/10/94. A huge cheers to Dr Bill for being a true colorful character & a warm & individual human being who is out there doing his own thing in life.....

RH: *So Bill,you've been doing this for awile huh ??*

BILL: Me and Jainie have been on the radio for years and years,i used to be the receptionist on the blues program.

RH: *So from the 1991 line-up there was Jainie,Steve,yourself,Jeffrey & max !*

BILL: Yeh,Max couldn't make it,we just got Drew-he's just a kid,he's very strong and right into it y'know..... Cause we all live all other...some live in the Blue Mountains,i live on the beaches,i just got a housing commission flat.

RH: *So what about recorded studio stuff ?-Is there material that does exist ?*

RH: O yeh, Jainie's got a lot of tapes we made from our radio shows 'A strictly chemical point of view'.We were on 2MBSFM for about 10 years.

RH: *And you've got the Split 7" that you're giving away tonite,when was that recorded ??*

BILL: Ahh not long ago-it was at a gig at the Harbourside Brassiere about a month ago. I played chromatic harmonica and preached about love...somethin' for the kids y'know!,y'know what i mean-they've got nothing in life now- i try and preach and say nice things....to help them.

RH: *How often do you play in Sydney ?*

BILL: Well we did a gig at the Vulcan a couple of weeks ago,but all the venues are closing down..we can't play unless we're all together..we're the Blues Brothers....we're a trip coming down......all those studios.....we hired a bus for $600....ohh yeh-Phlegm and the Mesons.....oh......beautiful...

DR BILL -OCTOBER 22ND 1994 -GREAT BRITAIN HOTEL,RICHMOND.........PHOTO: SCOTTi.

RH: *Do you still use lot's of machinery & tape loops and shit in your shows ??*

BILL: Oh yeh,we get right into it..we practice non-stop...i practice non-stop...verbal - i can do dubbing just with my voice...I had singing lessons for a year...i've got 500 be-bop records records i wanna sell...all originals - i don't wanna scratch em'. Yeh we've a shop in Chippendale -The Meson Archives....Jainie's got into UFO's this year...he's working with the scientists....he went across the nullabour chasin' UFO's. We went out lookin' for UFO's last night.....some creek or something - it was in the paper - Jainie was lookin' around in the bush somewhere.

(* Turned out the fella's had been for a trip up to the Sherbrooke Forest to a UFO 'Hot Spot')

- Yeh the Meson's are still going somehow -even if we don't do gigs we're on the street doing street drama-i don't come down !

RH: *So you're always doing some sort of performance*

BILL: Yeh, everywhere ! I live near Criminal Hill in the Northern Beaches near Dee Why in the housing commission.

RH: *So the Mesons can perform anywhere?-they don't need a pub...just a little area of space & away they go!*

BILL: Yeh,anywhere-just get onto Dr. Jim-he's a good guy...put us up...orrr love him!....top guy....i can work in his surgery if i want to. I was gonna be an amateur Gynaecologist !

RH: *you realise that you have an audience overseas also-lot's of folk who are into the MU-MESONS-probably even more so than in Australia ?*

BILL: We've got video's all around the world of us..we've got a video camera we got out of money we saved up from our gigs.....but i don't know about that...not into modern things,i'm an old bushman.

RH: *So you're not too much into the latest technology yourself-you prefer the tried and true methods of yesteryear ??*

BILL: Yeh,i play the chromatic harmonica-sounds like a synthesized organ...plug it into an Amp and see what it sounds like...new stuff's for rich people.

RH: *Do you listen to much current music that's around today ? or do you stick with the older stuff ?*

BILL: Ohh everything!-everything !...day and nite i'm into it-everything i'm into. I just get out there on the street - i love it..out on the street.....my people.

RH: *What's some of the most incredible experiences you've had whilst being involved with this collective bunch of people??*

BILL: When i came out of jail- i was standing on stage with LITTLE RICHARD as a bodyguard - me mate bought him out from America Sam Bigano.He used to put dances on in the 60's.

RH: *And you were his bodyguard ?*

BILL: I dunno - i told him to stop smoking...took the joints out of the room and he said shut up all the time.

8612
Quack!
Quack!

RH: *So what do you do from here then Bill ??*

BILL: .....i've been meditating for 6 months-just playing music on the radio...and records...i write a lot of poetry,i met Al..big Al they call him,friend of Dr John's. Looks like an outlaw to me...lot of outlaw's around-ya can't tell can ya ?

RH: *Well look Bill-it's great to see you down in Melbourne & hope to see you again soon huh!*

BILL: Yeh i got relations down here,but i don't know where they are- a girl coming from Melbourne to my mates...and she said don't knock Melbourne..i didn't know i was coming down,nothing wrong with swearing,we're fighting for Australia..nothing wrong with that,i talked to a lawyer,criminal lawyer...that's allright!!...on the train...i'm raving aren't i ?...don't stop...i started rapping Australian...hey 69'....flake...head to head...me mate boobies non-stop in the bus on the way down....we made a song....making up poetry...i've been telling PHLEGM about my poetry..Art Brut y'know !..i'm right into art brut

MU MESONS

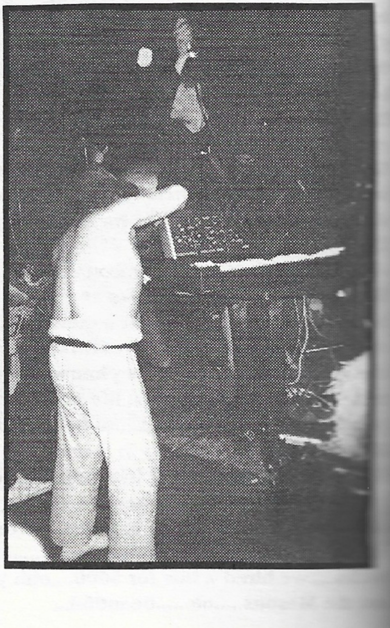
MU-MESONS/PHLEGM -OCTOBER 22 ND 1994 -GREAT BRITAIN HOTEL. PHOTO: SCOTTI.

RH: *You must have a few good stories to tell then ?*

BILL: I tell stories day and nite don't stop,i just love having a yarn y'know-having a drink having a beer, a cigarette. We're payin' for Australia...cigarette's and drinkers..whattya reckon ? i talk to everyone everywhere..i love it...PHLEGM they're characters we're like a big family living together on the bus. They kidnapped me from my place,knocked on the door & said c'mon -you're coming to Melbourne. Jainie's girlfriend packed me bag...just got on the road....on the road again...on the road again...love the highway. I used to be a truckie once...for Ansett...they used to call me Bongo Bill, i love Melbourne,i went down to little Saigon for a coffee,went to the garage and used the toilet,love the weather-sat out all nite...having a cigarette and a cup of tea in the fresh air. I went to some restaurant...don't know where i was..just the other nite...down from the Punter's...y'know that place the Punter's?...ended up buying a meal ! Bloody pepper steak and vegetables...bloody $14.00 !! - What is this place ? - i thought it was 'Art' written on the outside,with paintings and the band ! - i dunno what's going on around the place. We met this incredible guy walking around near the punters-we put him onstage -he's into it that bloke - a good man. Jainie works with the Sydney Mission-the street mission bus...goes on the bus and helps everyone -we're right into life y'know -that's where it's at isn't it ?

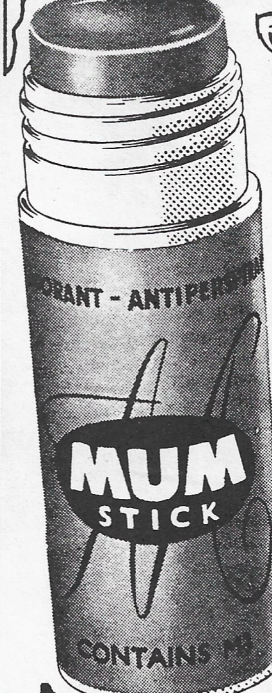
MU-MESONS/PHLEGM - OCTOBER 23RD 1994
←— At the Prince of Wales Hotel,St.Kilda
(w/:Steve Lucas of X hogging the mic with Dr Bill)

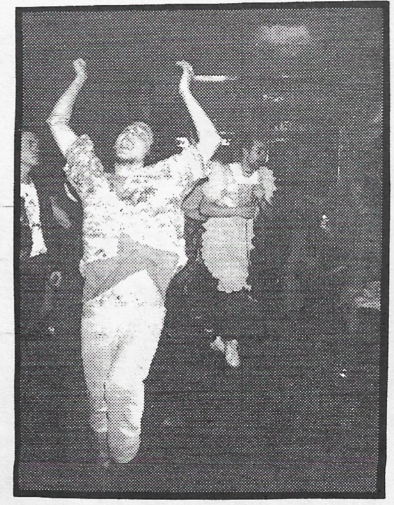
MU-MESONS/PHLEGM-GB 22/10/94.-ALL PHOTOS HERE -SCOTT



Mu Mesons continued...

ALL PHOTO'S HERE -SCOTTI.





MU MESONS/PHLEGM
GREAT BRITAIN HOTEL
22/10/94.

WRITE TO THE MU MESONS
AT: MU MESON ARCHIVES:
120 ABERCROMBIE ROAD
CHIPPENDALE NSW
2008.

JAIMIE LEONARDER -RING MASTER

STEVE COURI-GUITAR

JEFFREY URQUHART -BASS REVERBERATIONS

MAX VON HUDSON -ANALOG SYNTH

DR WILLIAM McCOY -RANDOM HUMAN VOCALOSCILLATION

MU MESONS
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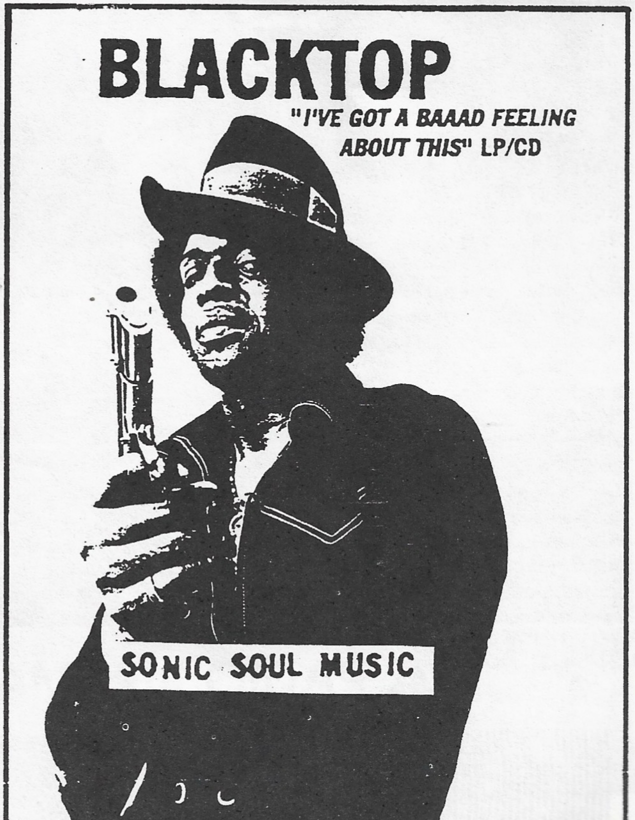
MU MESONS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"I'VE GOT A BAAAD FEELING ABOUT THIS" LP/CD
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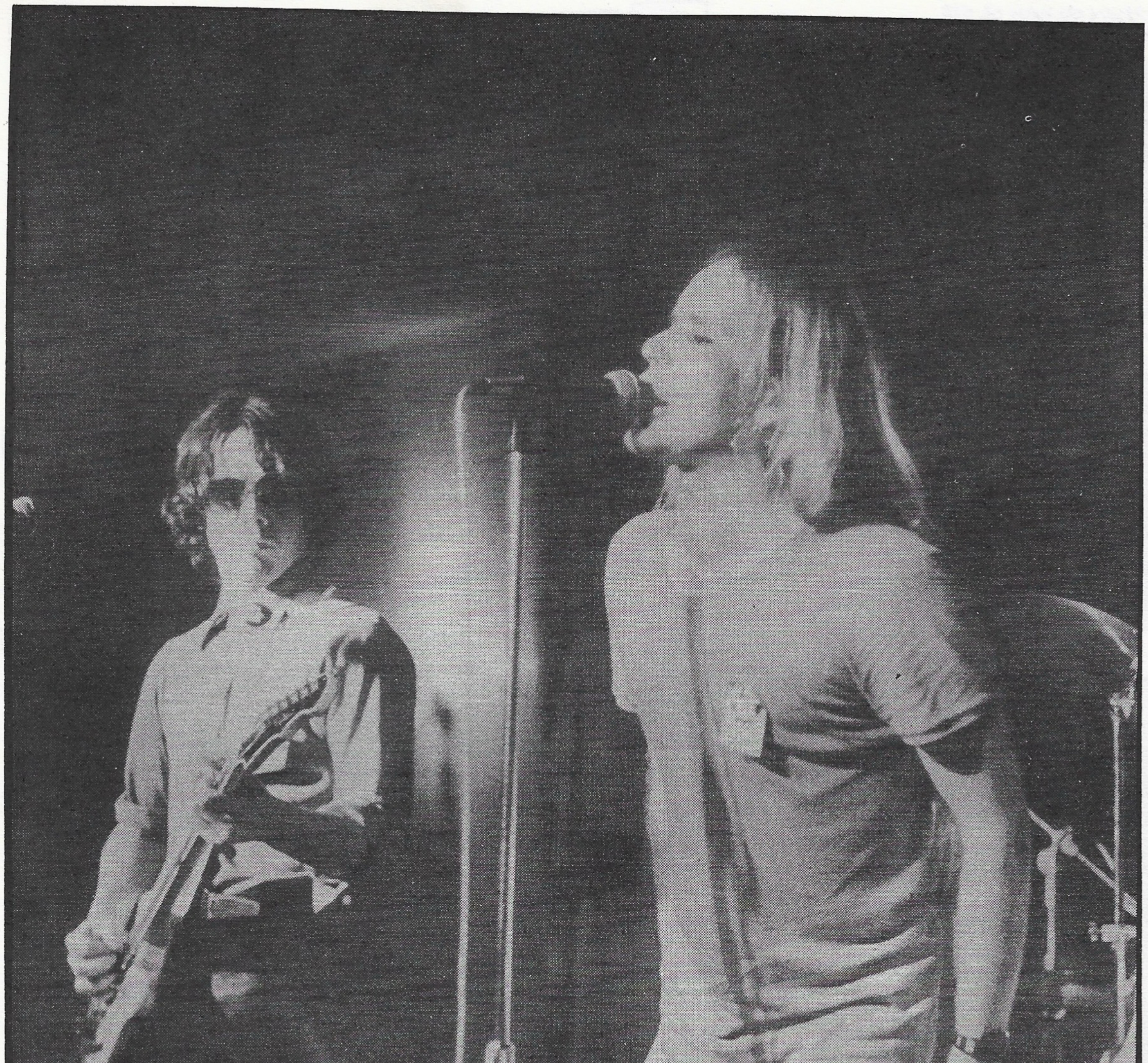


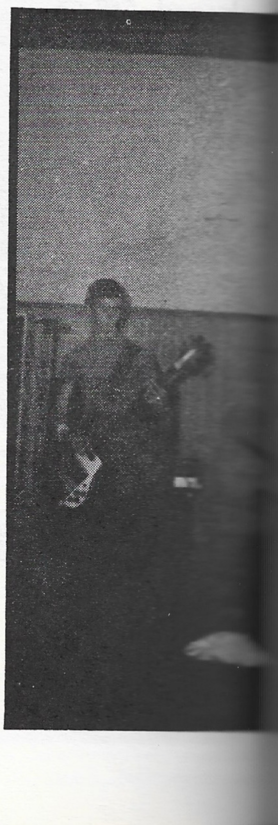
PHOTO: TIM HUGHES © 1977.

NEVER BEFORE PUBLISHED PiC ↑

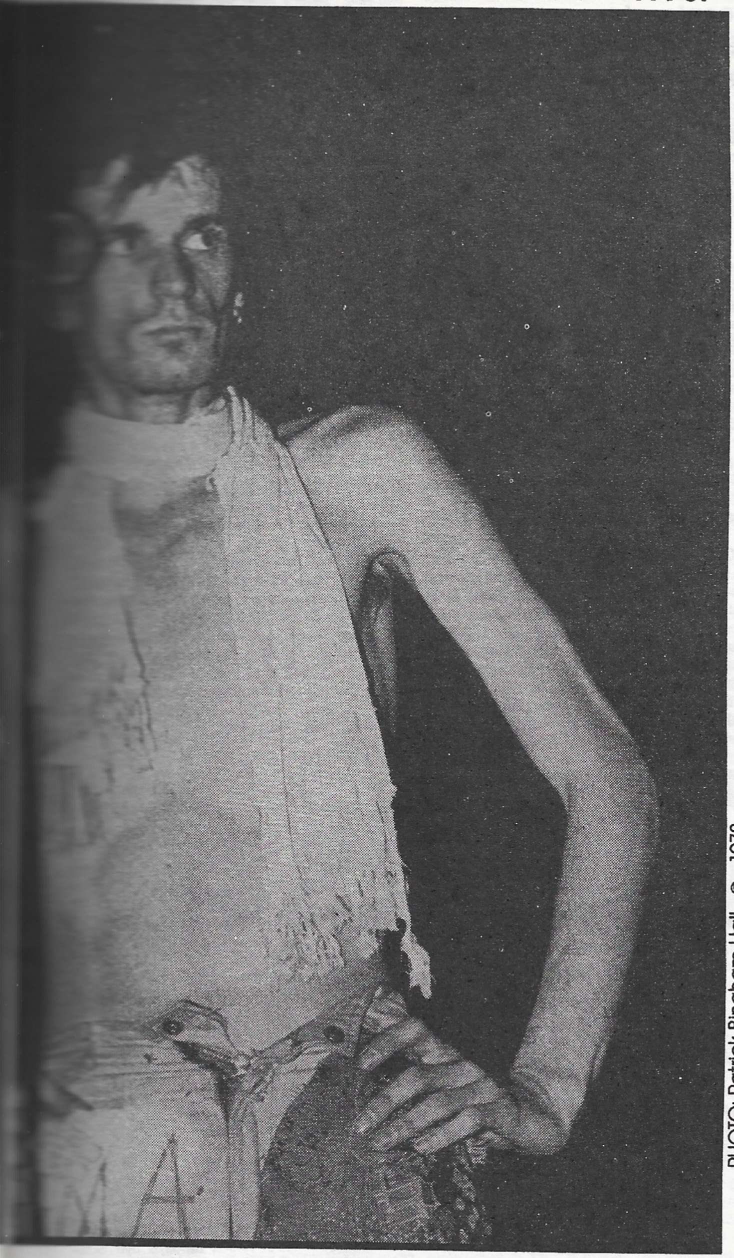
▲ **RADIO BIRDMAN**- June 30th 1977.

The VICTIMS - Kewdale Hotel,Perth 1977/78 ⇨

PHOTO: Patrick Bingham-Hall © 1978.



▼ **Steve Lucas of X 1978.**



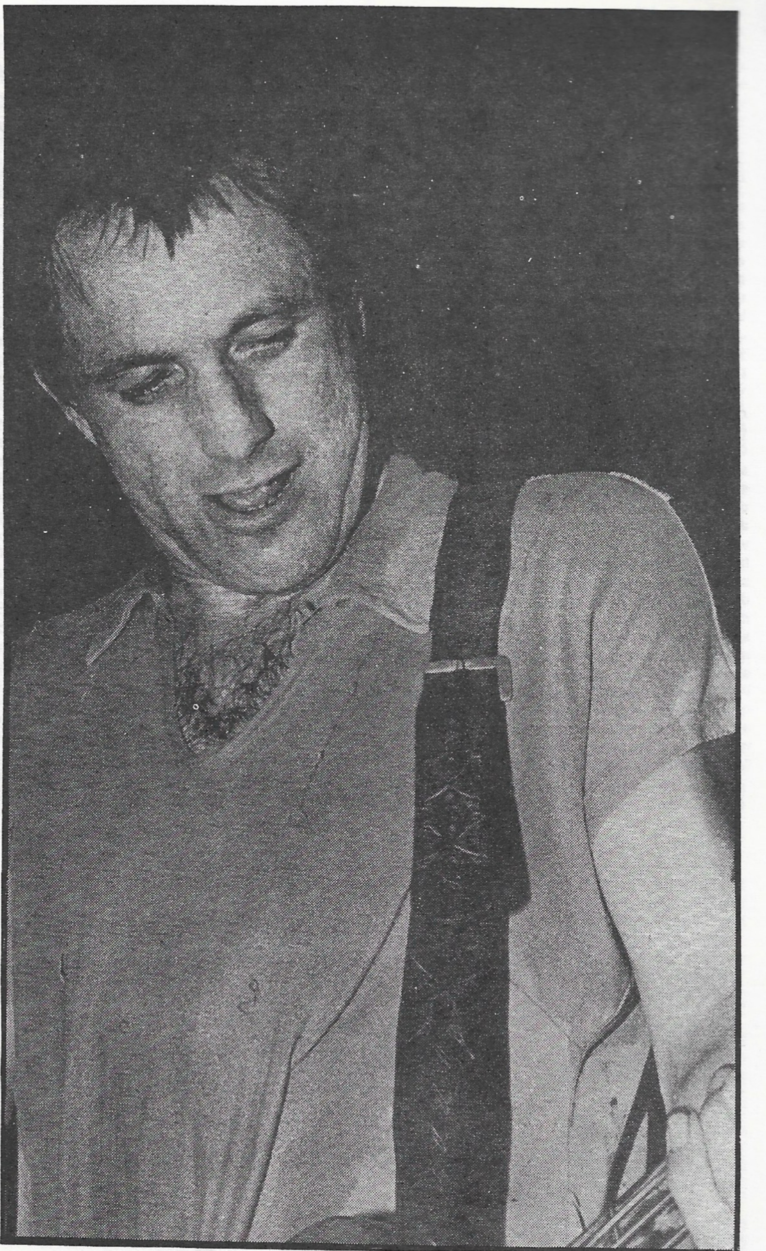
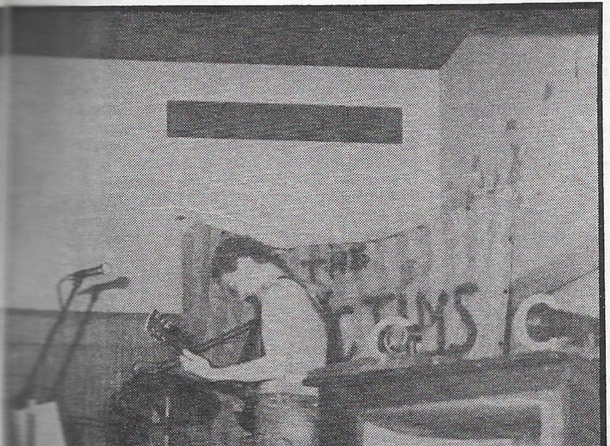


PHOTO: Patrick Bingham-Hall © 1978.

▲ **Ian Rilen of X 1978.**



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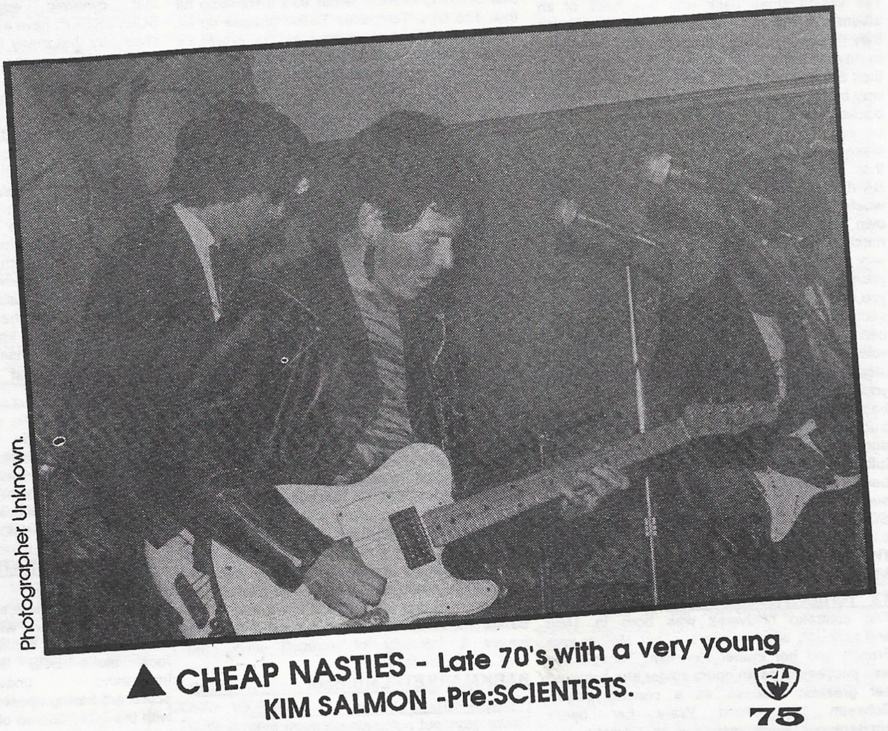


Photographer Unknown.

▲ **CHEAP NASTIES - Late 70's,with a very young KIM SALMON -Pre:SCIENTISTS.**

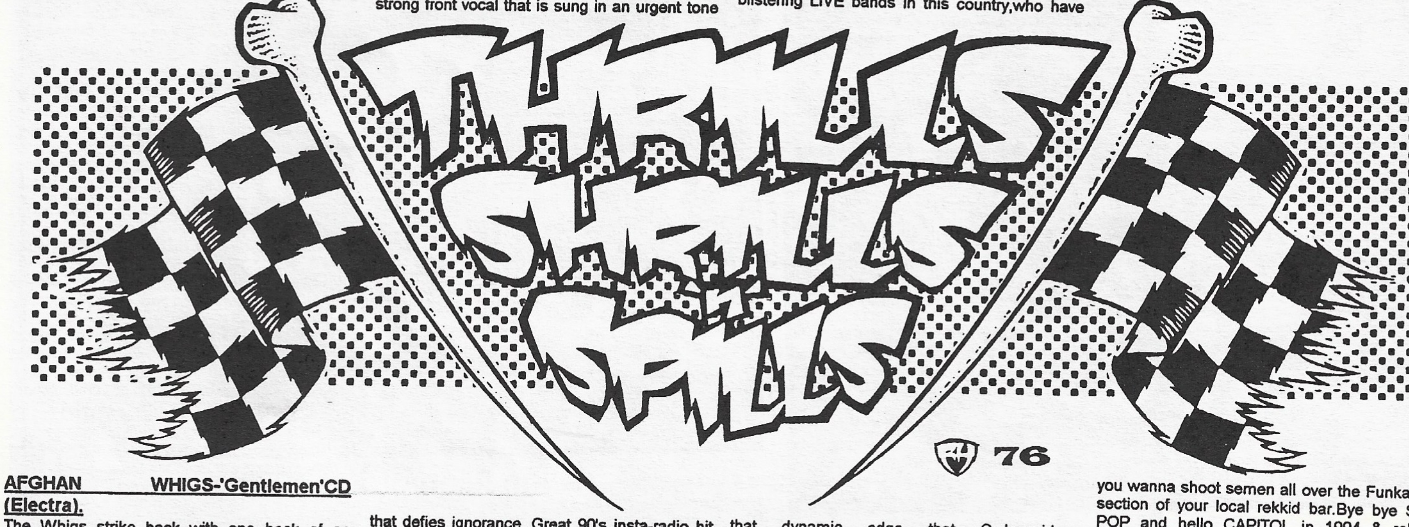
RECORD REVIEW time......a bit more organised than last time,this lot covers 7" singles,CD's,LP's,& Demo Cassettes. Easy to read type this time (thanks to all the people who complained about the point size of last issues Rec/Zine reviews!) . Ulex's reviews feature his name after the label,all others are by Scotti. Big thanks must go to ULEX for all his troubles and for putting up with my very sporadic publishing schedule. Here goes..

ACME-'Blind' 7" (Machination)

Total German Hardcore action that kicks off with a spoken piece from Full Metal Jacket and gets all nasty with a brutal guitar/drum kick and a satanfire vocalist with gravel lungs to bum that cuts a vicious path all over for the few minutes it's out of the bag.Four pretty full scale cuts,not really in my preferred hardcore vocal style (a bit too sunk and grindlike for me...i like the more John Brannon-Negative Approach roar-where you hear what's going on without losing any power in the backing music).All in all-not bad & very nicely presented as well with inserts 'n'stuff

ACTION FAMILY-2X7" (Casting Couch Records)

Casting Couch keeps coughing out the singles,sticking with interesting formats,and supporting bands with rockin' potential.This is a double 7"er of primitive rock'n'roll action,sounding like it was recorded in a hall with a lot of space around,this is true Rocket from the tombs/SonicsRendezvous recall,with some mean spirited playing & terrific twang displayin'. Side A on record two has a deep throb guitar sound straight out of a Batman show,with the riffs staying well up in memory.Somewhat clouded female vocals,this sounds overall like more of a rehearsal offering than a release proper,& it's good to hear music of this nature at times,mainly for it's historical aspect for me,as this is good,but not a record i would be playing on a regular basis.Look for the casting couch address listing elsewhere !.



AFGHAN WHIGS-'Gentlemen'CD (Electra).

The Whigs strike back with one heck of an album in 'Gentlemen',being the one big release they were working towards and maturing to.Anyone who has followed their path since their Sub-Pop debut 7" 'I am the sticks' will in no way be dissappointed by this record as it simply oozes passion,and warmth with so much going on inside every song you'd need a week to dissect this opus properly,but hey all i can say is that THIS BAND SOUND LIKE NO OTHER BAND AROUND! ,no mean feat in a time of woeful copyist bullshit,they have carved their own rock ledge,and rule it like a finely crafted musical captain.To listen to the whigs can be a very sensual and sexual affair if you throw yourself into the sounds,and let the music take you,and the lyrics become healthy self security.Greg Dulli not only can play a guitar and pen magical verse,the man has one of THE best voices in the beeswax,with his trips through sleaze and swirl being able to permanently mark your innards,whilst the band grooves in the background powering out enthusiasm by the truckload.It's this simple,how can you by-pass such gems as 'Be Sweet','We two parted' or the full scale emotional outpourings of of the beautiful 'My Curse',written by Greg Dulli and sung ever so intensly by Marcy Mays of the band SCRAWL.A wonderful wonderful masterpiece of a record which sits thronelike for me,it's just THAT good.Do yourself a favour and discover it.

MARGUERITE D' ALVAREZ-'Habanera' 12" 78rpm (Aeolian-Vocalion) ULEX

The contralto D'Alvarez was born in 1886 and,although born in Liverpool,her Mother was French and her Father Peruvian. Though she was successful as an opera singer,she achieved her greatest success as a concert singer. Between the World Wars her opera appearances were restricted to Carmen and Dalila. Recordings by D'Alvarez were few,and are today,quite rare...This Vocalion 78 of the 'Habanera' was recorded in around 1920 and is a single sided disc. The B-Side has a brief recording entitled 'Explanatory notes to this record'-quite a curiosity. Her voice seems large,with a sexy burr in the bottom notes & an apparent dramatic temperament. She incorporates grace-notes and shows great artistry and individuality,in the grand manner of singing during the early years of recording. I collect 78's with rabid enthusiasm,and all you vinyl fanatics out there should check out the glories of these solid shellac discs,they look and feel great,most are quite rare,and they form a tangible link to a bygone era of performing and recording history....fuck digital...hail acoustic!...

ANAL CUNT-'Everyone should be killed' CD (Earache) ULEX

58 tracks of blurgrind in around 58 minutes.........their usual trademark of screeched vocals,buzzsaw guitar noise,and insane speed. Actually the pace varies a bit more than on some of their earlier releases,but it's still Cuntcore at it's finest.....Some track titles....#16 'I'm not allowed to like A.C. anymore since they signed to Earache' #25 'When i think of true Punk Rock bands I think of NIRVANA and the MELVINS' #28 'Song titles are fucking stupid'. One of the most intelligent and necessary bands on the planet.

ARCHERS OF LOAF-'Harnessed in slums' 7" (Alias)

The catchy as hell single from their 'Vee Vee' LP,this is one energetic single,sounding like a good SUPERCHUNK when they're 'on' -with a strong front vocal that is sung in an urgent tone that defies ignorance. Great 90's insta-radio hit this. The flips 'Telepathic Traffic' shapes up ok also,although not as striking as the A-side,it's certainly infectious,but i think i'll hold off on the lp so's not to get too disappointed if it dives....

ASTEROID B-612/BROTHER BRICK Split 7" (Brain Salad Surgery)

Two of Sydney's fine exponents of ballsy rockin' pulp action go at it fine on this very swank lookin' smalltime 7" set. ASTEROID's cut 'Crash Landing' pumps things on out,with some happnin' slide guitar work,all out surround playing & that uncanny Rob Youngerish vocal outpour that could be a little Birdman & a little New Christ,all wrapped into one & spat out with meaning.The BRO BRICK side is quite a bit more up there clarity wise,& their cut 'Rock Action' does it's job no worries & rocks along as expected. This ain't gonna break any new territory or become widely heard,but as a limited run single of choice Oz rock'n'roll beef,this easily hits the spot & comes out raging.Top Shit!

BABES IN TOYLAND/HOLE/STP/L7 - '....and everything nice' 7" Bootleg... ULEX

I suppose this is what some would call a 'Valuable document' -4 ladybands-old demo's and a Peel Session. Heart's in the right place but the most striking thing about this record is the elemental sameness,in music and emotion,of all 4 groups-3 of which became compulsory icons for all the cool teens and twentysomethings down your local mall.....the Babes maybe have the edge in sheer shredding power & intensity of screech level.....red vinyl...blank red labels.

BARKMARKET-'Lardroom' CDep (American) ULEX

These guys put out a great album in 91' called 'Vegas Throat'.....this ep is their new one & what's happened?.....not that it's bad,but it sure is on the slick side....the vocals sounding exactly like a U.S. version of Steve Harley (COCKNEY REBEL)-the same manner of sliding up to a note,hitting it sort of sideways & pulling it out of shape.....COCKNEY REBEL were a great band (forget 'Come up & see me,make me smile' and try the earlier stuff with the pre-hit lineup) but this is uncannily Harley-like.....so not a bad thing but musically it's powerful,heavy riffing,solid basswork,but the whole thing's got a controlled 'tasteful' (marketable) smell to it.....i dunno,i'm not gonna write them off yet but this is definitly a swerve into oncoming traffic for me....

BEANFLIPPER-'Total Dysfunctional Collapse' CD (Deported)

Deported Records issues Australia's most impressively packaged compact disc for 1995,with mucho care taken to ensure a very very DIY result that features a 3 way fold out digi-pak,a stunning 20 page booklet of Photo's,Artworks,and Lyrics,plus a double sided A4 newsletter that is jam packed full of interesting information,PLUS a bunch of shithot vinyl stickers...all for only $24-and that's BEFORE you've even got to the MUSIC! . This mob offer up a dark mostly grind tinged musical landscape that powers away with a killing force equal to any of their overseas inspirations. Total dedicated music fans are the Flipper fella's,putting in thousands of live stage hours playing the sort of music THEY like and keeping an intelligence,a humour,and a lot of care all the way throughout,with a real 'answer to no-one' attitude that makes them one of the most blistering LIVE bands in this country,who have that dynamic edge that Sydneysiders SUBVERSION have also tapped into..the kind of chemistry that many bands could only DREAM for sometimes pops up in bands you don't expect. There's lots of good lyrical worth throughout this release,especially in songs like 'Taste no more' and 'Always you lie'. Not only very sharply recorded,it must be said that the sheer **POWER** of Rocket and Webby's guitar attack gives this such a nasty BIG lethal heart that it's a damn pleasure. Sometimes sounding like NEGAZIONE,sometimes like early COC,sometimes like the best of harsh U.S. metal meets the manic fury of European H/C,this is a top notch release that deserves all the praise and goodwill that can be lumped upon it,as the hours of production and thoughfulness that has gone into it's creation certainly shows and shines to make for perhaps this years most intense all round release. Buy it

BENCH-'Backseat Lover' 7" 33rpm (Noiseville) ULEX

A very fine thug-punch-fried-noise-crunch.....something about 'Turn on the tunes,smoke some weed,drink some beer'.....right.....line-up lists drums,bass and guitars...doesn't say how many though-i'd guess about twnety of each...and about a million little hobgoblins fiddling with distortion kits.....kill your neighbours NOW.

BEWITCHED/MEATHEAD Split 7" (Helter Skelter)

A smokin' single here,seeing BEWITCHED fuck shit up once more with a fine down n' dirty rackeet.Their cut 'Makin' out with satan',finds focal bloke BOB BERT (who's had an impressive underground musical scorecard,having spent time pounding the skins with the initial line-up of SONIC YOUTH,as well as the Pre-Blues Explosion outfit PUSSY GALORE,and New York's no fuss swift tune punkers ACTION SWINGERS among others) teaming up with the bulk of the excellent NY combo the CHROME CRANKS for this track.The old Bobster sure gives those drums a workout,and manages to engulf a good 3 minutes of tuned out damage-o-rama. The MEATHEAD cut 'Outta my face' fares ok by pullin' out some dark hammer trips & interspersing it with some niggly vocal work,but BB takes the cake here,andthe decision is final.

BIG BONGIN' BABY-'Under attack from the squares' 7"(Toilet Rock)

A bunch of Qld rock pigs thump out a HARD ONS pisstake & lap up them surfie sounds and cutesy cutesy sing a long chorus's. Sorry,but i ain't fooled,this bunch can shake up some down 'n' dirty rock action like the best of em' & it's here where they'll have you swillin'.Great sleeve,disc pressed at Sundown in Qld.Well worth tracking down this-as it keeps a smile on your face & a tongue up your cheeks.

BIG CHIEF-'Platinum Jive'CD (Capitol)

When this bunch started out as BIG CHIEF,they were thumpin' out some fine power rock songs which made driving a car even MORE exciting!.Their 'Drive it off' LP is a ripsnorter,with heaps of catchy as shit toons & Barry Henssler's strong vocals jumpin' down your throat.After hooking up SUB-POP,& doing the ep thang with them,they refined,& tuned their soundstyle into the magical lp that is 'Mack avenue skull game'.A 'soundtrack' to a supposed real movie,that held all the aces & blitzed us with the best parts 70's rock,high calibre guitar,blaxploitation spirit & a funk feel to make you wanna shoot semen all over the Funkadelic section of your local rekkid bar.Bye bye SUB-POP and hello CAPITOL in 1994 & roll on 'Platinum Jive',which takes,shakes,& bakes!. More full-on choice rock songs,mixing up a plethora of genre's & knocking many others dead in their lame-o tracks.You get funk,you get 90's bazooka guitar mania,you get rap (with the supreme machine of SCHOOLY D on vocals),and you get pure class,booty swingin' sound clarity and brilliance to help your summer get into swing.Very funny inner packaging,ART perfection once more from the very clever hand of guitarist MARK DANCEY (this boy needs an 8 page feature in ART ALTERNATIVES!)......and just ripper song after the other for those who can appreciate GOOD and thoughtful re-hashed music which ADDS originality and style and leaves the listener TOTALLY satisfied & cruisy.A damn fine release this......just can't fault it ....

BLACKTOP-'Mojo Kitty' 7" (In the Red)

Probably my fave band for 95' thus far,this 4 piece not only feature Mick Collins from the foot stompin' GORIES,but also two of our cover folk-Janet & Darin from the FIREWORKS, (that's Darin standin' next to Janet on the cover of this issue).Back to basics stripped down rock'n'roll is the order of the day,& this bunch hammer it out so damn fine it's just a joy to crank on up. Tough tight rockin' with hard hitting drum action make the A side win on any counts,with the flips 'Hot Lips & Swivel hips' goin' for a truly shakin' angle of 50's tease rockin' with a bludgeon assault on all the instruments in unison,which has one transfixed for under a minute and a half before the stylus says tat-ta.Exceptional stuff indeed,& widely read may be the two seperate lp's that are upon us this year,one on Au-go-go,the other on Larry Hardy's amazingly consistent 'In The Red' rekkids. Tis' the year of the BLACKTOP ok!

BLACKTOP-'Here i am' 7" (Au-go-go)

Their debut Aussie single takes their fabulous Catain Beefheart cover version off their 'In the red' lp and combines it with the equally as cool 'Searchin'. Shithot sounds abound & spin around..see below for some serious fan rabbling

BLACKTOP-'I've got a baaad feelin' about this' LP (In the Red)

The four BLACKTOP reviews featured here are in order from when they were issued....and this is the first full lengther from these cats that shares the two A-sides from the above mentioned singles,plus out of it's 14 tracks-it shares 6 which are also on the LP mentioned below,with this version having EIGHT cuts not on 'Up All Night' and 'Up all Night' having SIX that are not on this one! Confused?? -good!-well just buy the rekkids an' figure it out fer yerself. Starting off with such strong songs as 'Tornado Love',the upbeat 'I think it's going to rain' and the slow building 'Planet Earth' that sleazes it's way thru before exploding into prime MICK COLLINS yowl perfection as he screams......'Every-thing that i don't have is........'. Awesome band this-just fucking awesome.The first new cut if you own both the Overseas and the OZ albums is the last track on Side 1 'From Beyond' -that kicks it as a slowish almost western theme song,being an all instrumental GEM. Besides Side Two's great opener (the Au-go-go 7" 'Here i am,i always am') the following SIX cuts are all exclusive to this album and boy oh boy-do they make for one hell of an impressive side,with such top songs as 'Confusion' ,'Flagpole Hill' and the killer 'No one knows your a dog',add to that the mighty Darrin Lin Wood sung 'The Grave' and 'Your pretty face' (is goin' to Waukeegan) -and you've got PROBABLY THIS YEARS BEST DAMN LP BY A MILE! .Add the other killer SIX tracks that i get to below and that's TWENTY FIVE PURE KILLER BLACKTOP TRACKS to take in and play loud-often-and enjoy the hell out of. This is Rock'n'Roll Bliss & if you can't appreciate this for the GREAT music that it is then you've not only got sand up your arse and wax in your ears -but your fucking BRAIN is buried in too much BORING SHIT to get it y'know!. Fuck this shit is good........Fullstop

BLACKTOP-'Up all night' LP (Au-go-go)

The Australian only LP from this fab DALLAS/DETROIT four piece that shares SIX tracks from the above LP and gives us anudda SIX which are exclusive to this release,the first of which is the pacey,driving '44 Blues' that simply hammers along with a healthy blues spirit.One of the highlights of this LP is Side Two's 'Keep on Doggin' me' that blends fine vocals with a buzzsaw double guitar attack-all the while held together by Janet Walker's stick to skin jive. Other tracks such as 'Let me go home whiskey' ,'She's mine all mine' and 'Goin' wrap this up swell,and easy demand many many repeat listens. On a point by point ratio i'd have to say that the 'In the Red' version just outdoes the local LP for the track selection-but we're talking a dragon fly's dick here-and it don't really matter anyhow as anything by this bunch totally rocks ol' & anytime,so this is probably the highest recommended combo that i could say take a chance on -this issue...& that is no shit....

BLITZ BABIEZ-'Time's Ticking' 7" (No Deal).

The great debut 7" single by this Sydney 5 piece is one rip roarin' little slab a' wax indeed. The A side is easily my fave BB toon so far (including the stuff off their new CD but i'm still listening),with great singing/energy by front person Joanne,with the band really kicking in & going at it like a beaut. The other 2 cuts on the flip are pretty decent also with 'Monkey Grip' pushing things along quite speedily,with what seems to be a THIN LIZZY riff hacking out sporadically thruout!!. 'Emotions' follows the same sound style,fast,hammering,& pumpin'!. A fine little single,being the virgin release for the very promising NO DEAL label,& now sold out too buster!!.

BLOOD DUSTER-'Fisting the dead' CDep (Dr Jim's) ULEX

Yeah......full-on grinding noising killing fucking up your ass!.....this crew know how to piss off all the bleeding heart 'Alternative' shits that think they're oh so cool underground.....kill em' all......fuckin' DUSTER are here to fist all yer asses hot.....hey,but fuck,thankin' Mum & Dad for $$$ in the thanks list guys!...kinda blows the evil mofo cred outta the toilet bowl.

BLOOD DUSTER-'Yeest' CDep (Dr Jim's)

The nasty boyz are back to slap you with another digital sound carcass. If you can get past the Syphilis infected 'still living' photo on the front -you'll find some pretty damn fine sounds inside-with the four male bitches throwing around a few really happnin' samples and not becoming totally grounded in the grind thing. Some of this GROOVES just fine,whilst maintaining a healthy power throughout.I really don't care much for deep throated vocal shit much at all-tongue in cheek or not-it dulls my vision very quickly indeed,but with the constant changes and clever musicianship-these fuckers get away with it easily.Folk from DAMAGED and CHRISTBAIT 'guest' on this-the moments easily recognisable to anyone who's a fan of said bands. Yeah-not a bad disc at all-now all we need is their full 'rock opus'-c'mon fella's-start SINGING like REAL men & get that foil wrapped cucumber down yer duds! Banjo-core!

BOMBPOP-'Anita Hill' 7" (Snap!)

This American 3 piece pump out some ok beef melodica which carries a neat guitar jab & sounds not too bad.There's a track on the flip dedicated to the REPLACEMENTS 'Bob Stinson',which is again ok,managing to make a racket here and there,& overall this is a pleasant little 7"er,but without any shining lights it just remains on hold & never really fires up too much y'know!.For what it is-it's ok,it just don't hold me

BOREDI/PURPLE OVERDOSE 7"(Brain Salad Surgery)

From a newish label outta Sydney,featuring our very own BORED! and Sydney's PURPLE OVERDOSE tackling BLACK SABBATH tunes!.'Iron Man' gets a serve from the BORED! guys,recorded all the way back in 1990,when the two POWDERMONKEYS themselves,Tim and John were still in it & at it.Their version is pretty gutsy,clocking in at over five mins,with the unmistakeable throaty beef of Sly from the SPLATTERHEADS lending a hand also. Good shit & great to see it come together on a 7"er.PO tackle 'Symptom of the Universe',which has a top guitar sound thruout,which pretty much overrides the somewhat background vocals.Well worth hunting down if you're one to keep up on your Aussie Rock'n'Roll output,or if you happen to want to own everything that BORED! released For those into differing formats n' shit,150 of these were cut on red wax,& hand numbered !!.

BREATHERHOLE-'The Excavator' CDep (Way out there/mds)

A hard band to pin down is this local mob who have been very very productive over the last 2 years or so,releasing CDep's as quickly as some bands can fax their bio's to record labels,they are a unique conglomerate of quirky characters who ride their music off into a wilderness of chaos that heaps in spazzy sound bites and strange vocal offerings to make for a confused but never dull listen that finds it's footing easily at times,then at others veers off into a Nomansland. This is a 5 tracker that pre-dated their now available longer player 'Schwa Schaw Schaw'. Hunt em' down live or nab a disc and see what they can do for YOUR head !

BUDD-'Naf' CDep (Fellaheen) ULEX

Huh ?...did somebody just say there was a CD playing?.....guess i was snoring so loud i didn't hear anything.

BUSH-'Sixteen Stone' CD (Interscope)

An English four piece probably mostly despised by a lot of folk who would be reading this,and yes-they probably ARE yet another shitty combo who are infecting the music waves in search of a quick buck....but i can handle a bit of simple,non-thought listening every now and then,and this has enough ok songs on it to rise above a lot of the other pure SHITTY bands of the calibre to come out of that dull fuckhole known as England.You've by now heard the JJJ hit 'Everything Zen'....well the rest of this album can pretty much hold it's own as far as this style goes.....building rhythms,distinct vocals (which remind this little fucker A LOT like Richard Butler from fellow UK late 70's new wavers...the PSYCHEDELIC FURS).....Anyway -these guys have that perfect pop dynamic formula DOWN,where the lyrics become totally meaningless,but the song is structured so they know when to 'Hit it & quit it'. The same formula that made hits outta songs like the CULT's 'She Sells Sanctuary'. So yeh,if you can get past the vocal comparisons,and the fodder fact,well you'll find a bunch of easy to grab a hold of songs that will fill in an hour or so of your life before it's time to chow down on somein' else. Enoughsaid

CHRISTBAIT/DIRTCLODFIGHT Split 7" (Death Valley)

Is it pretentious to review a single that you've put out on your own label?.....hell no...i'm mighty proud of this slab of wax,with the tuned down mastery of locals CHRISTBAIT kicking it bigtime with 'Truckin',which has the best lyrics & powers out with brute force and sonic killing gutso.One to crank up in your loungeroom that's fer sure!Excellent song & top notch graphics from guitarist Craig.Look for the new CHRISTBAIT CD real soon huh! The flip's cut is from Longbeach California's DIRTCLODFIGHT,who we just had to contact after spazzing out severely on their debut Flipside lp 'Everything that isn't'. That lp is STILL up there as one of my ten all time favorites pieces of music ever!.Talk about inner exorcism & aggressive music damage!. Their track 'I got crazy things' is taken off their early 94' lp 'Suffering the aftertaste',which has it's moments,but i feel doesn't scratch up to their debut. This song is a golden moment on that disc,starting strange and mellow,then building to breaking point & goin' off marvellously. A killer song also,with graphic excellence from Andrew whose handywork adorns this rags masthead etc...DCF have now shifted gear to Portland Oregon's 'Cavity Search' label,.& have a new lp 'Hymnal' out right now. 500 copies of this baby were made,......here's hoping ya got one !!

CHROME CRANKS-'Dead Cool' CD (Crypt)

New York's best kept secret strike back with a very very fine eight tracker that gets down 'n' swampy and sets a mood from which immersion is a pure pleasure. Singer/Guitarist Peter Aaron has a top line squeal & growl that forms just right with the swingin' guitar work and the ever so off kilter drum mastery of Mr Bob Bert...(on half this recording at least). These guys mix a bit of dark 60's psych,with a Stooges circa 'Funhouse' loose sleaze & shake it up into a wash of words,wails,& wonder that'll draw you in and hold you firm. The comparisons to the Blues Explosion i feel sometimes are a bit unwarranted-as these guys go off on a path that although has been trodden before-still manages to retain spark and craze & makes a hell of a nice racket in the background. Track five's 'Bloodshot Eye' -with it's CAPT BEEFHEART bass ode & building power probably makes for my fave cut here-but hey they're ALL good,so if you wanna take a punt on somethin' decent to kickstart your days...get on the CHROME CRANKS case & see what's in store for YOU !! Full-on crazed rock spout to stomp yr shit good!

CIV-'Can't wait one minute more' 7" (Revelation)

Formed outta ex: GORILLA BISCUITS members,this little winner of a 7" packs a full blown Punk Rock punch with a killer double kick drum intro,then straight into some thick guitar & top notch vocals that combines the power of some of the New York Hardcore bands with the melodic grace of say a QUICKSAND or something. Shithot single this-just totally infectious.....let's hear an album huh!. Good shit!

CIV-'All Twisted' 7" (Revelation)

The second single from this foursome is again a catchy as shit anthemic metallic punk thumper that easy carries it's own & has no trubs lasting the round. Sure i've heard it all before-but it grabs my attention a lot better than a shitload of the other horseshit currently being flouted about.The flip hurries up the pace & reminds me a little of MINOR THREAT with it's stops and builds & it's power guitar.Short sharp and spot on,the LP is about but i dunno if 12 or so songs will hold me along as the 7" format seems to suit this bunch just fine,as it can wear a lil thin....

CONTROL FREAK-'Low animal cunning' CD (Cavity Search)

Buzzsaw guitar fuelled indie rock from a four piece U.S. mob whom i know absolutely NUTTIN about!. Doesn't really grab me in any big ways...sorta like a band such as say SPRINKLER or WILLARD.....who have their dynamic moments,but overall seem to level out into too much mediocrity. Track 4's 'Travolter' sounds ok,but again nothing too attention grabbing.Nope-it's just not happnin' for me and life's too short to worry about it.......NEXT!

COSMIC PSYCHOS-'Self Totalled' CD (Arsloch/Shagpile)

Definitly a 'back in form' release from these three ol' boys of Melbourne,who have survived the mid 80's indie and Punk scene to be one of the last remaining bands left standing and still in operation from that time. And to still 'not suck' is a pretty decent achievement in itself. The songs here are beefy,witty,powerin' and muscle laden with all the right ingredients for a choice PSYCHO'S release. Being one who didn't really care for their last two releases,i find this one to be the album they 'had to make' to rise above all the incessant shit that has risen both locally and O/S in the last 24 months,so yes-the PSYCHO'S have come worthy to the task,and popped out some mean,neat gems....like the great 'Shot the cat'....'Whip me'..... and the new beer barn yob anthem 'Come on'..... Aah yes.....the PSYCHO'S.......without doubt a worthy 'Australian Institution' just like the ale they consume. If they were to bow out now they'd go out on a head held high....if they stick around for another ep and lp.....we wish em' all the best in pumping out another bunch of top songs,but please....DON'T LOSE THAT EDGE!.....after more than a decade of tough groundwork,this is ONE band that DOESNOT deserve to blow ok!!!

COUNTRY TEASERS-'Self-Titled'CD (Crypt)

Three scruffy looking Scottish bums make a slow trashy fucking racket indeed on this full lengther,that shoots from below and plops down 12 politically UN-correct slop-core burners that make em' sound like the Scottish HEADCOATS in a more seedier environment than the Pubs of the dreary UK. The constant rubber band guitar and peakin' in the red spoken vocals work this into a free fuck frenzy of bash it up,smash it up,mid-paced countrified SPAZZ SLOP that is damn fine indeedy. If anyone knows quality control it's Crypt throneboss Tim Warren,and yet again he exercises the best of taste,and knows a gritty rockin' tape when he hears one. A hottie!

THE COWS-'Orphan's Tragedy'CD (Am Rep).

Probably my FAVORITE band of late 94',THE COWS to me are what full scale,all out ORIGINAL underground freakrock is all about!. Being a late starter on these guys after having all their releases pass thru my hands over the years,i am FINALLY a convert,who has set himself a task to track down ALL their back catalogue pre-dating 'Sexy Pee Story'. This is one band,who i KNOW just push it all up to 'legendary' scales LIVE,& for now i'll respect the fact that i have them jumping about inside my weener house speakers. The album?- Very busy,crazed playing,pushed through with some slush riff action that blows half of the bands of the moment to high heaven in a stinking shit basket,paired with some excellent vocals & the added attraction of trumpet,shit stirring effects,& a multi-layered annihilation fiesta i'm still coming to grips with,& you've got a teeny insight to the world of the COWS,& their unique brand of mutant-rock.In my 28th year,it's this shit which strips my bones-pure 'n' simple....-i no need no ten rate rehashed dull 'hardcore' horseshit when i got le COWS...

CRYIN' OUT LOUDS/MOTARDS -Split 7" (Little Deputy)

The shits happnin' in TEXAS circa late 95 and these two bands are true testament to that. THE CRYIN' OUT LOUDS go off with two loud 'n' obnoxious junk rockers that do the trick whilst the mighty MOTARDS steal the show once again with two of their very racketladen garb rawk shit and it just smells of a band who spend LONG hours bashing out toons in a tiny room,stinking of BO and being too damn close to other in a cramped space. Trashy Punk magic

CUPID CAR CLUB-'Edge of the envelope' (Kill Rock Stars)

Featuring three members of the now defunct Dischord band NATION OF ULYSSES,the CCC sure know how to make a racket on their debut single,mixing up some wild big beats,full scale wails,and some out of control vibes.Featuring a real creepy 'suicide' text sleeve,this four tracker hammers thru 3 caustic cuts of free scale chaos,before whipping in to a more 'clearer' more focussed go with 'Grape Juice plus'.One very strange single,from a band who i would of thought have become a lot more noticed than they have,but it looks like without a full length lp to back em' up,folk are gonna search elsewhere

THE DEL LAGUNAS-'Time Tunnel' 7" (Estrus)

Actually the mighty GAS HUFFER in disguise,this quick lil' 7" er let's the fella's fulfill their wildest surfie instrumental dreams and have em' stamped onto vinyl forever. Makes you wanna grab that ironing board & get amongst them waves. Harmless,novelty vinyl action here!

THE DELTA '72-'On the rocks' 7" (Kill rock stars/Dischord)

Quite a noisy deep number from outta Wash DC,with a 2 gal/2 guy combination that dishes up some neat slide guitar,pounding drums,a unique Farfisa organ and some truly squealin' vocals via KIM THOMPSON - ex: CUPID CAR CLUB. The flip of this is wild,with the farfisa going totally insane,and a harmonica mixing to create some real swinging notes. Very interesting single-being DISCHORD 98.5. Good!

DEVIL DOGS-'L.B.M.F.'(Headache)

Laid back Motherfuckers these guys ain't,as this hot wired New Yawk three piece are constantly coming out with fantastic rock moments,& here is four more of em' for your troubles.'Coolsville' gets my nod for pick a the crop,& hey..if you don't know what these cats are on about by now then fergit it! This is hammer & tong rock throng!

DIRT-'Cleft on the chin,Devil within'/'Booger' 7" (Worry Bird)... ULEX.

The blurb sheet that comes stuffed into the sleeve of this claims that DIRT are a bunch 'With special priviledges...a wild lobate mumble,hoarse in the throat,a wad of phlegm that echoed sunburn pain'......Well ok,i'll go along with that,but it's nothing to get all orgasmed over really...they've played with TAD & LUBRICATED GOAT & if ya like them you'll probably like these.

DOG MACHINE-'The Room' 7"(Pregnant Nuns)

They're from Queensland & seem to be a three piece,who have issued their own 7" record that comes across as a rather slowish Goth workout that is ok,but a tad dullish for these ears.Drone & moan & racket & whack it,on purple vinyl with a bunch of inserts & a sticker. If you'd like to persue further,write em' at:GPO Box 2704 Brisbane,Qld 4001.

DON CABALLERO-'And And And' 7"(Third Gear).....

This full thrust four piece truly fucked up ears globally with last years fine 'For Respect' lp on Touch and Go,and they do it again here on Third Gear Records.Two blistering cuts played hard and heavy,with not a vocal track in sight,just pure dynamic instrumental genius.One of the bright hopes of the mid-90's,this Pittsburgh combo hammer tunage out bigger than a fully loaded roadtrain,and this is just AWESOME musical power of which i am glad to have discovered.Worth every penny,neat embossed sleeve also !!!

DOO RAG-'Hussy Bowler' 7" (Westworld). + 'Swampwater Mop down' 7" (Drunken Fish).... ULEX

For the uninitiated,DOO RAG are two American small-town hick types who play self-built guitars & drums made out of cardboard boxes,tins & cans...the singer wails through a bullhorn contraption & they use bits of vacuum cleaners and old gramophones as well....what do you reckon all that sounds like?...if you said 'Shit',then fuck off....if you said 'fast/slow rickety blues lo-fi sloppy field hollers' then you must of already heard their records....they come across like a rocking version of ROBERT JOHNSON,the legendary Mississippi Delta Bluesman-king of the rural blues in the 1930's....DOO RAG are steadfast in their belief in mono-they are actually going to be releasing a 78 rpm record & that's a fantastic idea because 78's rule!....this duo is pretty unique,a rough,gritty DIY git down.

DOO RAG-'Trudge'/'Breakin' Straw'7" (In the Red)

Hailing from Tucson,Arizona,DOO RAG is a duo comprising of Guitar and Vocal bloke Bob Log,and Anti-Drummer Thermous Malling.They basically dig a Blues hole & pile all sorts of crazy shit on it's box,to generate a unique sound spawn,which harks back to a way primitive Black era,when things were truly 'Lo-Fi',times were tough & sounds incredibly pure. These sounds are definitly NOT for everyone,as they reject every conventional method of audio recording,& take pride in the knowledge that they can re-create that wonderful 'tin can' 'boxed' feel which hammers through their releases.The latter mentioned member hits shit up on ANYTHING but the drumkit,preferring filmreels,boxes,& whatever else may produce a desired sound,whilst vocal player Log wails down the tube of some crazy bullhorn which plugs into a length of vacuum piping!.If you can appreciate this sort of pounding, DOO RAG will excite your days,if not then you will simply palm them off as being annoying rawkus racket.Whichever way you roll,it is a unit you will be more exposed too thru-out 1995 if you dig any of the current trash/blues/lo-fi combo's who are dumpin' out gems by the truck-load,& to these ears it is sure a fresh,fucked up approach which can burn.

DOO RAG-'Swampwater mop down'7" (Drunken Fish)

Totally wild single this,with an absolute PRIMAL pressing cut,which beats out some of the most ear prickling can shaking racket you're likely to hear all year!.Most of these guys tunes are pretty short,with this being no exception,but who cares,as when it's this fucked up and fucked over ,time is irrelevant!. The flips 'Engine Bread' hams out a scene of dusty,all-in town dancin' from some 20's/30's rural farmhouse & mixes it thru with some radio interview towards the end,which is pretty damn neat. A really shithot little single this,packaged beautifully once more,& a joy to behold!

DIRT CLOD FIGHT/ATOMIC 61-'Live in Texas'7"(CS)

Another Cavity Search release,showcasing these two bands live in Texas, side recorded in Beaumont on a Canon recorder.Not a bad song,with the live sound letting the overall power of the music down a bit,with a real 'scratchy' feel to it all.I've heard a fuck load more mighty DCF songs than this track (called 'The Radio said...hunt'),so this doesn't really do it for me.The Atomic 61 side is a track called 'Chemical Fire',recorded 2 days after the DCF cut in Austin Texas.Energetic playing abounds,with a bit too much lead break for me,although the song overall is quite good,
it's just that shitty sound which makes this one expendable,as it sounds as if it would of been great being there,but the transfer to machinery hasnt really captured a successful picture in my eyes. Win some,lose some i guess.

DREADNOUGHT-'Flowers' Cassette (Subversive)

A very very impressive proper release cassette only release from this local bunch-which really should of been a CDep-as it's clarity and power warrants something better. The title cut is a monster-slowly starting with very clear and distinct lyrics and voice it gradually hammers into a full scale ATTACK that gets right into a big metal territory,at times bordering on slight grind,then cuts back down to a serene base.Clever playing and well constructed,the strength continues with the second track 'Dancing with Knives' that gets a bit more nastier and easy holds it's own. To see them at full effect live i think you need to see them with a big PA on the go as it's the sort of music that gotta pummell you or it's effect becomes less. A very interesting release that fans of atmospheric power metal (SHIHAD etc..) will dig . Good stuff.

DRILL-'Ballman'7" (Swivel Disc)

Hailing from NSW,DRILL put in a pretty decent effort on this purple wax 7".Power chord clout with a big dose of sharp guitar fx & noises,this is an interesting few minutes......one where i happen to dig on the flip more so than the A-Side. Some good sounds going on here,with Poltergeist vocals & a sinewy music line to perfectly compensate.Pressed on some of All Music's worst grade vinyl before they stopped production. This also comes with a bonus sticker,& maybe available by writing to Craig at:PO Box 901 Glebe,NSW 2037 Australia.

DRILL-'Spin dry the adjudicator'Cdep (Swivel Disc)

A newish ep from Sydneyites DRILL that takes a few more chances than the above mentioned single,and offers up some ok Guitar crank with quite a few sampled noises etc.. throughout,but it doesn't really excite me all that much on the whole,and comes across as a sound that i'm pretty much non plussed with either way,like the sort of sounds that have come from the 'Hippy Knight' label stable over the past two years or so,some of the sounds and stuff are OK-but it seems to just be a layered,slightly different version of something that has already swung around y'know!. If this is their thing-then fine....but it just isn't my preferred listening style at this point in time,and all the points after that...

EATER-'All of Eater' CD (Creativeman)

I've always had a soft spot for this late 70's UK mob-and had quite a time with their 'The Album' LP with the big ant on it (Which is one of those records that hardly EVER turns up in second hand stores at all-which is a GOOD thing!).Totally distinct 70's punk rock ala the BUZZCOCKS that still stands true today. In their day they were focussed on more for their 17 year old drummer than their music-but this here CD is a well worthwhile document of some good 70's punk cuts that takes in 28 sharp trks & wins

ENTOMBED/NEW BOMB TURKS Split 7" (Earache)

More a novelty rekkid than anything is this new 7" in a series of singles that sees Ohio's NBT tackle the ol' ANTI-NOWHERE LEAGUE standard 'I hate people' (Go animal go),whilst the flip finds the gigantically beefed ENTOMBED doing of all things a ROKY ERICKSON song!. Good to see two differing genre's combine to create something a lil' left of centre.Essential for any completist of either band in question.....

THE EVIL HOODOO-'Hell-o-Haunted' 7"(Mangrove)

Wild,kwazy,and impressively noisy offering from this Japanese combo who deal in spazzoid gunkcore from the garage of hell!. Noise reduction & nodular guitar action that'll send ya round the twist.Add some bent keyboards & a healthy serve of SPUZZOID vocals & you got it!

EXPLODING WHITE MICE-'We Walk Alone' CD (Au-go-go)

The mice prove to all those that tweak an' ear that they've STILL got what it takes to churn out good,strong melodic Rock'n'Roll,more than a decade down the track,& all the power to them,as this is a fantastic selection of nicely paced rock action,with some decent,sometimes hatefuelled lyrical outings from singer/guitarist Jeff Stephens. If you wanna hear some fine 90's RAMONES tunage,then slip into 'Silent Treatment' & shake your shit loose. As usual,most folks in this country will overlook this release,& other smaller label releases of worth for a crack at another psuedo 'indie' CD at their local 'CD BAR'......but at least we know that a few of us can syphon some enjoyment & sound scenes from this stuff...and those crazed European Aussie Rock action fans will no doubt lap this on up just fine. Check out 'Different Girl','Balance of power' and the fine title cut,& garner a good time from one of Adelaide's best ever Rock'n'Roll outfits full stop.

FACEPULLER-'Auditory Surgical Technicians' CD (Bang On) ULEX

The loudest bunch of mofo's ever to slink out of the canuck cold (except for the torture noise of ROUGHAGE).....FACEPULLER hail from Vancouver and they have one of the highest-volume recorded sounds around......hardcore punishing driller-killer noise,distorted vocals...severe power damage with short and to the point cutthroat lyrics,no padding..this is a gutshredder of an album,it's their second and devil's luck tracking down their first.......high intensity twisted pain.

FAXED HEAD-'Uncomfortable but free' CD (Amarillo)

Quite a bizarre offering this,although it sits just fine on the 'Amarillo' label. Featuring folks from MR BUNGLE and a few other combo's -don't go rushing out looking for it if you're a big fan of said band,as you're average indie goose hep to MR B won't be able to sit thru one playing of this,with it's ear splitting sonic noises & crazed workings,it becomes more an experience for those more indepthly tuned to the pure white noise playing field-who can syphon such chaotic clatter as this......Faxed Head being a pretty much tame example of SOME of the tweaked sound hell that's out there,but nonetheless *this* just ain't my cuppa tea y'know!.There's some great lines thrown about here such as in the 'The Astronaut' ...'They put a man into space,he shit his pants on the moon,the whole galaxy was watching the earth's face dripping yolk,then he comes back home and he has a huge garage sale with a phony wood grain tiolet seat-for five bucks it's yours. Astronauts are only human and humans need souvenirs,you can own the Astronauts toilet seat or spend five bucks on six more beers' ... Yes it's all a bit of fun...and anyone who dug the PHLEGM cd would probably dig on this,so if you see it one day and you're that way inclined.........

FIREWORKS-'She's a tornado' (In the Red)

Their debut 7" slab,this i think is taken from a cassette of their very first practice session!...but i may be wrong.Whatever the fuck,this is the shit! Everything about this record wails,hollers,& shakes and jumps,with energy peaked and a pure fucked up sound which brings to mind an empty gym hall,some bare bone instruments,& a shitty tape recorder.The other cut is 'untrue'-which actually gets the credit for the A-side.Who cares....this rips also & rattles primeval bones !!

FIREWORKS-'Silver Moon'7" (Easy Action)

This is the second single for this great Dallas Texas combo,fronted by Mr Darrin Lin Wood-who has spent time in the RED DEVILS,and the mighty 68' COMEBACK.Two cuts on this,very lo-fi and wonderfully grainy with the A- Side rocking along like a wild early 50's garage party.The flip's '*Moonshot*'is a cool instrumental to top off another hot single. Think abrasive 50's rockin' shoved thru a cheesegrater & you got it!!.

FOO FIGHTERS-'This is a call' 7" (Roswell/Capitol)

Ex:Washington DC SCREAM drum champ and of course NIRVANA stixman DAVE GROHL is one cheeky talented champ indeedy.Not only is this guy THE hardest hitter of the pigskin in all the bands i've seen and heard,but he's also Mr Versatile.....tackling EVERY instrument on this 7" ep debut..the bass,drums,vocals,and guitar,and he masters them all with a finesse you or i can only dream about.Apart from apparently being one of the most genuine and sweetest blokes on the worldwide rock circuit circa 1990's-he knows how to write a catchy damn tune an' all....coming up with the goods here with a punchy popped power track that demands your toes to tap quick smart. Check out the full length lp for more proof.Now with a backing band that features later period Nirvana guitarist and original GERMS member Pat Smear-this band will of course rocket into the limelight in an instant,& good luck to them of course.Dave showed his vocal stylings on 'Marigold' and away he goes again with flying colors allround....but hey...Don't give up those drums for good Mr Grohl....we like seeing sticks getting bust in half repeatedly and new ones replaced in a nanosecond without skipping a beat. A clever trevor indeed who has my vote ..

FREELOADERS-'Dead before my time' Cdep (Dogmeat)

Like fellow Melbournites the SEMINAL RATS,.... THE FREELOADERS have existed as a performing entity for quite some time-all the while WITHOUT really the support and appeal that they deserved. Seemingly being one of those bands who were always taken for granted,they are actually responsible for penning some damn fine Rock'n'Roll songs that a small following of folk around globe at least appreciate. After playing a few 'farewell' gigs a while back-up they rise again with this new 6 tracker on DOGMEAT that combines the blazing title cut of fiery Rock'n'Roll action with a bunch of strong upfront tunes that just might see their audience open up and take note.A great batch of tracks here that is well worth chowing down on. Members of the FREELOADERS also used to spend time in the long defunct PHILISTINES,whose DOGMEAT lp 'Lifestyles of the wretched and Forgettable' is one of THE lost gems of the Australian Rock'n'Roll scene,if you see a copy going for $6-10 anywhere-do yourself a favour and scoop it up as it's a total KILLER record and laid the foundations of what you're currently hearing here. The good shit is out there,just waiting for your ear time pal..........

FRONT END LOADER-'Lets Ride' CD (Shagpile)

Sydney's FEL have still been able to get big crowds around the state even after pretty much over exposing themselves to the punter's,but they've maintained their popualrity and are currently riding the waves of praise over this-their newish full lengther. It's got some pretty decent songs on it.....taking of course lot's in the off-timing and arrangement area from their buddies NO MEANS NO from Canada (who are easy one of my top 6 all-time favorite bands full stop),and they manage to sound like FEL -but only just. This album doesn't hold my attention till it's end,but for an Australian release-at least it digs out turf of it's own and cannot really be compared to too many other AUSSIE bands-which is definitly a GOOD thing. Track 3 reminds me of the THE JAM'S 'Town called Malice'.....there's a lot of almost 'over confident' playing throughout this-which is most evident when witnessed live-where they are almost TOO smart for their own good...tightening their set to extremes beyond enjoyment which sometimes makes for stuffy listening in my book. Yeh-i think this record is ok-ther's some good songs on it & some so so tunes as well...i listen to it quite easily,but am not fully convinced that they all they are cracked up to be. May i just add that i'd rather listen to FEL than a lot of the other very fucking average 'indie' CD releases that are being dumped on us in these times of digital convenience....& yes...i AM talking about releases which are surfacing in our own country!

FUGAZI-'Red Medicine' LP (Dischord)

Wow....look who's at it again huh!. After a lengthy break in recording,Washington DC's longstayers are back with us once more to grace us with a bunch of thoughtful,original songs that once again enhances their originality & sees them pushing forward & working their music into a real sweet jumble of all sorts of sounds and styles that i just cannot get enuff of. 'Bed for the scraping' is trademark FUGAZI goods with Ian Mackaye's powerful caterwaul bubbling on the surface,whilst firing hot down below. Guy Picciotto's vocals have never been utilised to such good effect as on this LP...take the wonderfully sung 'Forensic scene' for starters....a totally unique piece of music indeed that will raise the body hairs on no doubt many a listener out there. 'Birthday Party'...another sung by Ian,with some great guitar & tremendous rhythm work from all.....just such strong songs found all over this record-it's a genuine experience getting stuck into it.

GEAR JAMMER-'Horsepower 2000'7" (Am Rep)

A whenever time permits project from KILLDOZER's Bill Hobson,and Amphetamine Reptile big gun Tom Hazelmyer with a one Frankie Thorpe on the skins.Not a bad rockin' affair,with the first track 'Lock and load' shaping up ok,with a solid rowdy footing.'He Drinks' continues the form,with big banging rackets,and anthem like yob choruses to please,with the flipside's 2 cuts being total getup and go go go guitar damage.Perfect for the 7" format,
this is not essential listening,but sure shits on a hell of a lotta other more serious established sounds out there.Neat green and silver screened sleeve,this single is good,but not great.This as far as i know is the second Gear Jammer 7" on Am Rep,the first being a 'Mailorder only' thang of 400 issued a few years back,& now of course very much long gone indeed.

GERN BLANSTON-'S/T' CD (Cavity Search)

A three piece outta the States,this band is made up of Eric Gern,and Bro and Sis combo Jillian and Jeff Blanston. I really kinda like this and have no trouble sitting thru a session of these guys with their hefty guitar surge and well executed racket,this is allrite and sits well on the CS label that have put out stuff by DIRTCLODFIGHT among others. Sits on a high chair well above a lot of the pap that's being peddled around the traps at this point in underground musical saturation. There's some excellent inserted spoken dialogue throughout this CD that is highlighted on the last cut. If i were to take a stab at musical direction i would go for a more frenzied Kyuss (in parts) with the unpredictability of say a more manic and messy Quicksand. They know how to make noise where it's needed & yeh...i really fuckin' dig this ..more every damn time i listen to it.Interesting !

GG ALLIN-'Anti-Social Personality Disorder-Live' CD (Red Light/Ever Rat) ULEX

Fifteen blasts of rough and raw gold from the 1989 Greyhound Bus American Tour....Decent sound,& includes two versions of the best Allin song ever 'Outlaw Scumfuc' which became his 'Signature Tune' (AKA 'Outlaw Scumbag'-essentially the same song)...Other gems here include 'Die when you die' (Listed here as 'You're gonna die') .'Bite it you scum', 'Expose yourself to kids' and 'I'm gonna rape you',all classics.....the king of punk lives on and we who suck his mouldy dick rejoice and revel in his malodourous legacy.

GG ALLIN-'Dirty Love Songs' CD (Fan Club/New Rose) ULEX

This 66 minute/23 track comp has the look of a bootleg (they even spelled GG's name wrong on the spine) but it's on an off-shoot of the French New Rose label....nothing new or rae here,just lot's of killer classic GG with the Cedar Street Sluts and the Scumfucs,mostly from the 85'-86' era..This CD has better sound quality than some of the numerous other releases that these tracks have previously appeared on...that doesn't mean the sound has been cleaned up or fucked with to come over more 'Professional'...just the opposite-the songs come through with all the grimy intense noise trash that they were intended to,but the volume levels are boosted so it's not a lo-fi mush....this shit jags and cuts to the core-essential GG,like 'Scumfuc Tradition','Sluts in the city','Tough fuckin' shit',plus some GG dishing out verbal abuse to the audience...booklet with graphics and news clippings....even if you already got most of these tracks on other releases,this is mandatory GG that all Scumfucs should get now.

GNOME-'Fiberglass' CD (C/Z) ULEX

Snoozy soft/hard emo pap poppy-fizzy fuzz-feedback-melody...da da da....yeah,from Seattle...OK,if you like this kind of thing.....excuse me while I yawn (in Technicolor).....i can listen to this,but not often....anyway,i thought frisbees were supposed to be bigger than 12cm.

HALO BENDERS-'Canned Oxygen' 7" (Atlas)

A side project from DUB NARCOTIC /CALVIN from BEAT HAPPENING from Washington DC that is a fine little 7" of spazzed gravel sounding spacey throb junk that sounds just cruisy. Basement Punk is a very apt description of this,as it has an extremely grassroots feel to it that is only exemplified by the fantastic sleeve which is a rubber stamped styled hand screened job on an enlarged ENVELOPE-that makes up the sleeve!. Totally cost effective and it's GOOD! Side two is totally 'in a muffled box' production that sits equally as well as the A-Side. This makes a very tasty racket indeed,more please !

HAND OVER HEAD-'Daddy was a nazi' 7" (Tear it up)

Ok,so it's an earlier single,but who gives a shit huh!. Recorded in 92,this 7" has a scuzzball sound,which plugs out the goods better than the fancy platter reviewed below. Released on the German label 'Tear it up',this is a decent outing in big beefed fuckhole rock with deepass vocals that work.

HAND OVER HEAD-'Evil Guru'7"Pic Disc (Sympathy)

A clear sleeved neat looking SFTRI pic disc with spot on art damage by BIG CHIEF bloke Mark Dancey. This band is a side project for Mike Hard of the GOD BULLIES,& is 2 tracks of indie thug rock which has it's moments,but fails to grab and hold like it should. The A-side,although repetitive,does have a crunch power to it which promotes repeat spins,w/: the flip 'Soul wants out' being an ok noiseart journey into a few twisted hallways. Good playing,& an ok single,but pretty much non-essential bub

MISS RUBY HELDER-'Courage'10" 78rpm (Plum/HMV) ULEX

Helder is something of an oddity in the early days of gramaphone recording. She was billed as a 'Lady Tenor' -certainly a novelty,but she actually did posess a fine voice that was well centered within the range of the typical male tenor. Caruso was so impressed with her that he introduced her to the management at the Metropolitan Opera in New York. The voice does indeed give the impression of a lyric tenor,but with a discernable feminine inflection at times.

She has the low notes in full chest voice,and can also rise to a well-controlled top register.

Here on this 78,she sings two songs popular in the drawing rooms of the late 19th & early 20th century...'Courage' by Vanden Heuvel and 'Songs of Araby' by Clay...Both are with piano accompaniment as was the norm with the acoustic recording process (pre-1925)..Both are lovely,& beautifully articulated by the singer and (anonymous) pianist....

HELLNATION-'Cancer Ornament' 7" (Spiral Objective)

The second release on Greg's Mail-order extension label,and it's a little pearler too-taking in 8 vicious cuts of abrasive blurrrrr squelch with some of the nastiest vocal screech around!.Outta Kentucky in the u.s.a. -this mob sure raise hell for a 3 piece,and it's important to remember that below all the savage blast of the music and vocals lies some very good lyrics about all sorts of current topics,and add to that a dose of humour with the fantastic insert pieces of spoken stuff,top of the line packaging & affordable prices & you've got a strong statement sitting in your hands that has 'effort' and 'care' written all over it.Crazed Hellpunk shit this-that'll make you wanna jump and scream .

THE HENTCHMEN-'Two tone belair' 7" (Estrus Rekkids)

3 highly energetico blasts of highly influenced 60's organ drenched punk slop that eats you up in no time and packs your day with some no frills sounds of yesteryear done by a trio from our generation.Quite a bit of fun to be had here,and no worries about not liking this at all !!

HOSS-'Jack of Grubs'7"(Hell Yeah)

An American single on the californian label Hell Yeah,taking 'Jack of Grubs' from the incredibly fantastic 'Bring on the juice' LP,backing it with a previously un-released version of 'Lip from Lip',which is a 'LIVE' outing recorded for JJJ.This is of course well worth tracking down,if not for the vinyl documentation of the live version alone,then for the great graphics & gloss sleeve!

HOT MONKEY-'Shark"7" (Shangri-la Records)

Newish release on the Shangri-la label outta Memphis,Tennesee,HM is Scott Taylor from the GRIFTERS,and this cat knows how to get a storm of pure lo-fi squeals going,having a wall of guitar fingernail blackboard,feedback engulfing the man's efforts to sing over the top.The sound of the title track has to be heard to be believed,and it's a joy to hear vinyl records like this can still be issued without getting cleaned up any,giving that edge of the bed feel,with the door closed.Very infectious & very very good

Oh yeh-brilliant spray painted/stencil designed individual pic sleeves too!

THE HUMPERS-'Fast Fucked,& Furious' 7" (Sympathy)

The Humpers proudly fly the flag of non-stop all out rock shit action,& this lil' 7" could just about be their anthem!. Big,Loud,obnoxious Punk Rock'n'Roll played with gutso,spirit,& a no-bullshit thug crunch.This is why i LOVE the mighty 7" vinyl format so much......as it has the magic to reproduce 2 and bit minutes of musical chaos and then end....just like that,no fucking around,no time to get bored,no time to divert one's attention,just wham,bam,-annihilation!. The flip smokes as much as the A-Side,which makes this an essential purchase-nuff said!

IMMORTAL-'Battles in the north' CD (Osmose Productions) ULEX.

Apocalyptic Black Metal blitzkrieg...nordic-arayan twilight of the gods... the infernal brothers Abbath (Drums & Basses) & Demonaz (Demonaxes) display a high level of musical ability fused with an occult mythos elaborating on the saga of the mighty gates of Blashyrkh...the sound is vicious and ripping...music of the inhuman speed & ferocity of IMMORTAL exceeds the boundaries of mere rhythm/tempo....it exists in an ungodly stasis,beyond any possibility of a sane 'beat',& always attained with total clarity & precision......

IMMORTAL hail from Norway,the homeland of the true 'inner circle' of Black Metal bands,and they are surely to be counted among the elite. Just listen to the intensity of tracks such as 'Cursed realms of the winterdemons' and 'Throned by Blackstorms'...they kill with their sheer heaviness & blastpower,& the vocals cut to the bone with croaking harshness....Hail the masters of Nebulah Frost.....

JACKKNIFE-All their records ! (Various Labels) ULEX.

JACKKNIFE are just the greatest......nothing of theirs sucks....they put new stuff out all the time.....If you wanna know what they sound like then go into Au-go-go & get Scotti or Jim to whack on their CD or one of their 7"s (hey does the shop still have a turntable?).....JACKKNIFE have a fanclub,& when they have 100 members they're going to put out a fan-club only 12".....last time the band wrote to me they had reached 37 members,& that was a few months back so they probably have gotten closer to the target by now.....JACKKNIFE call their music 'Lo-Fi Hate' and 'Noise Fuck Orgy'.....If your attitude in life is 'I Don't Care!' then you must listen to JACKKNIFE,you'll love them,& you still won't care......i love JACKKNIFE,and no-one cares less than me.

JACK O' FIRE-'Soul Music 101'-Chapters #1,#2,#3 (Sympathy)

Three seperate singles put out by John at Sympathy by this Texan bunch (see below) who tackle 6 cover versions...from LINK WRAY to BOOKER T & THE MG's to WILLIE DIXON and the FALL-OUTS. A neat selection that gets pretty rowdy at times with the harmonica used to full effect & well worth owning as an alternative to say having them all on one 10". The 7" MAKES YOU WORK FOR YOUR MUSIC if you wanna hear the other side,& this is a good thing!

JACK O' FIRE-'Container Drivers'7" (In The Red)

Jack O' Fire,for those who haven't as yet let em' crawl under their skin-hail from Texas,& serve up a wild mix of early Blues,potent trash guitar,& a all-in 90's Punk rock attitude to make for some pretty damn fine sounds that have seen a few CD's and a bundle of 7"s and 10"s come to the fore.Guitarist and Vocal wowser Tim Kerr trod the boards in the BIG BOYS many a moon back,as to the fantastic POISON 13,who i discovered by chance some years back & enjoyed the hell outta their frantic psychobilly stomp trash rock sounds. This single features 2 cover versions,the A- Side is a FALL song,whilst the flip is a U-MEN toon.Pretty neat distressed Bluesy guitar soaked noise shit,which cuts it easy for this young buck & charms the airwaves with that 'dustcan yowl' vocal & that all-mighty harmonica induced mania. Top notch shit mofo.

JACK POTENTIAL-'Blacktop Suicide' 7" (DeSoto).

A SUPERGROUP of sorts with some WORLDS COLLIDE members,with Jay Robbins of JAWBOX on bass,& the drummer of CLUTCH,coming to-gether to jam out a couple of power blasts of 90's off centre rock. Both songs are pretty much true to the members respective bands,with a heavy dosage of meaty guitar workings & a fevered vocal overlay. The A side is a lot chunkier than the flip,(which i can take or leave),but for me this was worth it for the A side alone. Produced by Ex: Gray Matter (etc.) main man Geoff Turner,& released on Jay and Kim Jawbox's 'DeSoto' label. Get it off the band direct,it's fun,it's easy,it's rewarding,it's better..

JAWBREAKER-'Dear You' CD(Geffen)

The band who said they'd NEVER sign to a major -succumb to David Geffen's offer and here they are. They haven't really changed their style or sound much on this-but you can obviously tell that it's aimed to sell 600,000 copies rather than 6000,as it's the most polished and clearly produced outing they've laid down yet. There's a few shining moments on this LP -but on the whole it's not gonna light the skies and in my opinion it's not gonna sell JACK in the fiery world of $$$$$$$$$$$$$$$major label/indie NEXT BIG THINGland. Seriously....how many fucking copies do these chumps (the labels) think they're gonna sell of JAWBREAKER or JAWBOX ??.....the fact remains that both band's music just DOES NOT have what it takes to infect the blank youth and become a summer party hit......so it's basically a stupid process for these bands to even THINK that what they are doing is going to have global appeal. The music's decent enough and well structured and crafted,but why the fuck bother going to all the trouble to issue it on a multi-national when you're just gonna end up as ANOTHER un-promoted tax-dodge domino that sells shit and gets you up shit creek-whilst the band travels around in a BUS...sorry COACH with a triple deck video and quadraphonic stereo system!! BIG STIFF! Welcome to world of 24 month OBSCURITY fella's......good luck with your day jobs......and look for their 'new' LP's to be released on a 'smaller'....'independent' label a few years down the track.........NEXT.

JOHN HENRY WEST-'10,000 Words'7" (Gravity)

Strong 4 track hardcore onslaught from this now defunct US bunch,who take a real gritty punk rock approach & squeeze it's guts with some top noisy anger & great punk riffs. Excellently packaged in the bottom half of a yellow post envelope with a rubber stamped sleeve,this is decent 'do it your friggin' self' PUNK ROCK,and it's sounding way good to these ears.On ya Jan .

JOHN PAUL II-'The Rosary with the Pope' 2CD (Cesar/ISR) ULEX

Do i wanna see the Pope on the end of a rope?-Fuck yeah!...rip him to shreds.....him and all his cardinals and all the sniveling minions of the Vatican & Opus Dei...fuck Catholic morality,fuck ANY morality...this double CD set contains some beautiful ritual-music,lovingly performed by Pope J.P. II and his devout congregation in Rome. It covers the three sections of the Rosary ritual:The Joyful Mysteries,The Sorrowful Mysteries,and the Glorious Mysteries. The general form follows the structure of J.P. II reciting the text in 'Singspiel' Latin,with responsories in kind by the assembled masses.

Whatever you think of the Christian Church,it has produced some incredibly lovely music and art through the centuries. Check out the Requiems & Masses of composers such as Palestrina,Byrd,Ockeghem,and Lassus.......or various examples of Gregorian Chant,and the anonymous plays of St,Nicholas from the 11th century-all sex-ritual music of the highest order.

And the paintings of Fra Angelico,or the Ghent Altarpiece by Van Eyck,are truly sublime. Such an appreciation doesn't mean you have to lick the shit out of Jesus' arsehole tho.....This 2CD features a cover photo of the Pope which reveals his eyes glowing satanically red as he fingers his rosary beads....Ave Satanas..hahaha.

KAKTUS MANTRAS -'Everything' CD (Cicada)

Sydney outfit featuring 1 x Male 1 x Female -with Guitars,Vocals and Drum Machine going at it in the background. Cristina has a pretty good voice,but this just don't wind me up in any way whatsoever,so i'll be the ultimate fencesitter and say that this is somewhere between Def Fx and the Cranberries & it's ok for those that dig on this sorta style. Great artwork from David Quinn (Public Hanging cover etc..) and engineered by Chris Townend of Kiss my poodles donkey.....

KING LOSER-'Tie us down'7" (Eighteen Wheeler)

Yet another New Zealand band released independently in the United States,this 3 piece dish up a tasty building treat of spazz geek music,recorded live to air on radio in NZ,and sounding ok,but nothing really earth shaking.The flip goes for a more fucked up approach with some wild and screechy pedal action and mic overload,pushing the studio meter way past the audible red zone.There's obviously some really genius level musical adventures from NZ,who are still releasing great material,but to me a lot of the time i find that the worship of the NZ underground by the US mags/writers/reviewers gets to be a bit embarrasing at times,seeing that if a popular NZ muso has a cupboard full of old demo's,it all of a sudden becomes prime fodder for a swarm of US indie labels,and that at times the glowing appreciation extends just a wee bit too far i think,as it seems as though at times if one of these blokes farted into a old recorder and had a fuzz pedal or an electric guitar going at the same time it would be issued on vinyl!

KNUCKLEHEAD-'Self-Titled' CD (Arapaho)

Crystal clear sounding AOR sound wares from Griffith with acoustic guitar,hipster vocals,and a lot of indian/peace bro overtones.Totally NOT my thang,and please do not send me anymore recordings of this band please,or i'm likely to go out and give someone a 'Knuckle sandwich'. .....

LAUGHING HYENA'S-'Hard Times' LP (Touch & Go)

When we're discussing the LAUGHING HYENA'S ,we're talking about sacred ground..so the review is bound to be biased before it begins,as this band just CANNOT DO WRONG,and that's just how the relationship between Resistant Harmony and the Laughing Hyena's is....the band is awesome....end of story bubba. Sounding more refined and more 'Rock' than their previous releases....single digit listeners will easily dismiss this album as being 'ok-but not as ballsy as their other stuff'.....but if they'd fucking TAKE THE FUCKING TIME to throw themselves into this album,they'd discover all the nasty undercurrent shit that is still prevalent thru the vocals of Mr John Brannon down to the pained guitar mastery of second original member Larrissa Strickland. The ex: NECROS blokes contribute just as much also,on Bass and drums very respectively,and the downturn theme of despair and self destruction and personal exorcism still runs red hot thru the guts of this bands material,making this 7 tracker yet another musical force to be reckoned with. Without a doubt-one of the 1990's most important bands for their sheer brute force,brilliance,beauty,& craftmanship.Hey Corey....the single sided insert slip can take a shit...where's the lyric plate or photo spread ?,if you're gonna do a CD at least give the punter something to finger thru and pore over whilst he's getting blown away...but beyond that,the label (although very quiet of late-circa mid 1995),is still pretty damn ok in my book. Fave track on this sucker-do......'Each dawn i die'....Recorded down in Memphis at the same pad where the great FIREWORKS have shaken their thang. This also inc: a Johnny Cash cover !

LAWNSMELL-'Melts Away'7"(Blu-ish Greenish)

Great to see that some folk in Australia are taking the plunge & going vinyl instead of releasing some shitty looking pocket pack Cdep. As much as i wanna dig on this fine package,i just cannot get into this single!. After reading numerous glowing reviews i thought i'd be in for a bit of a treat,but unfortunately there's nothing going on here which i can find to syphon & scoop up,it just sounds so so to me,with some ok and energetic playing,& some good harmony pieces,i guess i find the vocals a tad offputting,i dunno,nothing's clicking,awesome color paper insert gatefold sleeve,but nope,doesn't grab me.

LORD HIGH FIXERS-'Scat man' 7" (No Lie)

Total rockin' debut racket from Tim Kerr (ex: JACK O' FIRE) and Mike Carrol (ex: POISON 13 vocalist) ,Andy Wright (of SUGAR SHACK) and Stefanie and Robbie of the great SPOILERS. Now if that ain't a supa-groop i dunno what is!. The A side is a raunchy shit rocker with plenty in the punch dept....just total trash rockraunch that easy does the job. Side B's 'I can't believe' (a cover vers) goes to it once again,with snotsneer vocals and a wild backing track that kicks.Neato

THE MAKERS-'I get scared' 7" (Rat City Rekkids)

More garage goods from this hep four piece outta Spokane USA that offers up two quick kuts of throbbing 60's punk rock grace. Nothing too hot here,but check out their fine Estrus LP 'All night Riot' for some excellent stomp and shuffle & foot swingin' dig action.

MARDUK-'Fuck me Jesus' CDep (Osmose Productions) ULEX.

Brutal and gut-ripping Black Metal onslaught from Sweden...this CD single is a Re-Release of MARDUK's one & only demo tape from 1991. It features the two remaining original members of the band,plus the other members at the time of recording...Three tracks,plus an intro and outro... MARDUK excel in the fast-killing-death-to-god breed of Black Metal....this is high-class Satan Spawn by any standards...the recording quality is exceedingly good,and the cover art features a fantastic picture of of a naked babe reaming her jism-hole with a large wooden crucifix complete with Jesus figurine....Oh yeah!,Fuck me Jesus,fuck me sexy dead Christ,fuck me !,fuck me !!!......

THE MARK OF CAIN-'Tell me'/'Viet Vet'7"(Insipid)

Boy,this Adelaide 3 piece just a keep on getting better,with their sound & aggression really coming out and into it's own of late,looking like the next 24 months will see them doing quite big things.This Insipid label single is a hard mechanical sounding affair,in it's regemented stop start style,& it's dark outfront word display by John Scott.A very good song,which will be compared to Helmet a lot,which is a fair call,but in no way do these boys copy said band note for note,they have a style their own,and a long runnin past history to back them up.The flip is a near 8 minute cover version of a Suicide song penned by Alan Vega many a yr back when in partnership with Martin Rev.Pure guts this,and a volatile piece of plastic fittingly done on Gun metal gray vinyl.One of Australia's most powerful live bands ever!.

MI'DGET-'Vagus Wandering' CDep (Swivel Disc)

Six tracker outta Sydney-from a mob who were previously based in Qld. You get heaviosity with a slow-damnating vibe that holds strong throughout,but for me does not really seperate it from the oodles of other similar sounding stuff out there.It carries force,and musical power-but not the ingredients that i like to chase out and immerse myself in-such as a throbbing infectious back beat-or a riff that wraps itself around my fucking neck-or a vocal that conveys things to me that become my own. Some pieces of music do that to me-this does not.

MINDSNARE-'Under Fire' CD (Deported)

One of my fave live bands playing around locally,yeh-they used to be called MAD CIRCLE & this project was initially slotted in for a 7"/cass release,but with pressing plant complications etc..here it is on CD,& it sounds pretty damn hot lemme tell ya. What you get is very thoughtful Metallic Hardcore that at times (vocally) reminds me of Paul Lindsay from Vicious Circle & elsewise (musically) i get out of it some tight,taut riffs & ascending guitar action that reminds me of Attitude Adjustment,& a few other mid/late 80's U.S. Hardcore outfits.Far from generic,this stuff makes you move,makes you kick it out & generally outlays some good stomp and thump.Live these guys are A1-utilising the 5 piece to good effect,with a tough rhythm section that is the ideal leveller for vocalist Matt's frenetic & short bursting word steam.This is the sort of Punk rock i still dig,as long as it doesn't fall into a 'male only' domain (which this does NOT),and i think they've come up with a good bunch of tunes to debut with here. My fave cut here would probably be the opener 'Burn'-which gets easy repeat listens,and hey-if you haven't already got on this...well shake your booty in it's direction as not only is there a big 12 songs on here for only 12 dollars!!,you also get 3 neato stickers,a lyric insert,+ a great 2 sided A4-that doubles as a contact listing and a mini-scene write up for mid-95' that shows one that the Punk/Hardcore/Grind environment is still teaming with creativity (in certain sectors),& that the DIY spirit sits fine-lovingly poured all over this release.Great effort,& a shining local example of the fact that you *don't have to fuck people over* to release musical product...the price,packaging,& care can all come together in a sensible,non-capitalist way & remain true to it's goals.Buy this

MONARCHS-'Heads up' 7" (Estrus)

Pretty ok trash strewn,hollowish rockin' spew that is hard to make out if it's Male or Female vocals being dished up. Side A's 'Hit that bitch' is so so-doesn't really do it for me. Side B's 'Kill that guy' is organ frazzled early 60's puff that instro's along but doesn't explode.The title cut is noisy,but overall pretty uninspiring me thinks!

MONSTER MAGNET-'Dopes to Infinity' CD (Polydor)

Mr Wyndorf and crew have been at it now for quite a while and cop lot's of shit for being way too 'retro' or whatever the fuck,but hey -who gives a shit?-it's what's presented and how it swirls into your brain that matters and as far as a short term article of 90's space junk rock -this album kills alien creatures dead and has no trouble sitting on '11' on the amp dial. Look don't take this shit too seriously and you can have a fuck of fun with stuff like this...listen to it carefully and there's buttloads of interesting shit going on thru a multi-layered well produced,well written riff laden rock monster that not only squashes hot rods underfoot,but makes for perfect inner city car stereo travelling (on '11' of course) that suits me just fine for a few weeks until it's use-by date comes up. They haven't really gone wrong on their last three albums,and seem quite comfortable to hang at this point indefintly. Songs such as 'Look to your orb for the warning'.......'Ego,the living planet" (featuring a hero grunge riff up on par with MUDHONEY's 'in and out of grace')......the addictive 'Blow em' off'......the massive 'King of mars'.......the ultra 70's 'Dead Christmas' (lap up that organ baby!) and a course the trademark MM title cut,with it's riff work and 'baby' reference overload... Choice lyrics: 'See your mind on the hood of my car'........' I said fuck you on christmas'...........'Who keeps sayin' your prayers when you've blown em' off'.........'There's a chamber that should always be full'.......'Roll up your expectations & feed them into my sleep'.........etc etc.......you see......the thing i dig with this band is that they have two main ingredients that i really appreciate in music.....a huge wall of guitar histronics......and a powerful distinct vocal.......these guys shit on so many other bands vying for this style y'know. This particular lp was recorded using all sorts of original 'Valve' amplifier equipment and features all sorts of shit from the Theremin to the Mellotron and EVERY member of the band sings AND plays Bass,with 3 of the 4 handling lead,rhythm and acoustic guitar duties. Add to that faultless packaging and sharp color enhanced photography by Micheal Lavine & you've easy got your dollars worth. Who gives a shit if they plunder,pilfer and wrench on the remnants of times past?-if it's done with flair,attitude,and bravado it doesn't really fucking matter.....I don't even smoke ANY kind of substance,but hell this space rock satisfies the corner piece of my brain marked 'indie rock spacefuck' just fine thanks.....so yeh i fucking LIKE this album....& if you don't...then eat me.....

THE MOTARDS-'I'm a criminal' 7" (No label)

More total brilliance from this fine,fucked up TEXAN mob. Just scuzzy as shit thumping Punk Junk that appeals to garage fans and Punkers alike. The A-Side totally rules with it's rubber band bass and bad ass spouts,whilst the flip cuts loose with more noisy/fucked up action that is so annoying up loud it's a beautiful crime.Three songs,scummy packaging,& great!

MR WRONG-'State of Grace'7"(Wrong Records)

Canada's NO MEANS NO have been branching out a bit over the last few years,with the boys getting into some Ramones Hockey action with their alter-outfit the 'Hanson Brothers',and now lead singer,Bass whiz Rob Wright comes out of the closet with his dual persona 'Mr Wrong',this 7"er being the first recorded output to reach vinyl,and what you get is exactly what the man gives you on stage....a thundering Bass guitar and a lyrical prose extrordinaire,pushed through with that distinctive vocal,which just pumps which passion and burns with sincerity.No lead or Rhythm geetar here,nor drums,just the bare essentials from this very prolific and talented Canadian gentlemen.Side one is for me,side two i can do without,as it's a bit too much 50's musical score sounding for me,and is probably a cover version by someone obvious that i should b clued in about,but maybenot.

MU-MESONS/PHLEGM Split 7" (Dr Jims)

Both of Sydney,with PHLEGM being the most recent of the two (having been exposed to the legend of the MU-MESONS for some 8 years or so),this is pretty much a 'TOUR' single to document the combined trip that these two entities undertook in coming to our lovely state & infecting us with their crazed venom & all encompassing live magic. The PHLEGM side combines their trademark noise turmoil with their high pitched screel & moves through some brainlock repetition,all the while engulfing your senses & sparking an inner riot.Parts of this really get me good,but on the whole i'm not a huge fan of this band & find that they're a tad overrated,mostly thru their own calling. The MU-MESONS side is actually the first time they've been etched into vinyl in their whole lengthy existence,& after seeing them live (finally),i must say-they were all i'd hoped they'd be AND more! This single lays down their muddled magic quite well,moving from side to side whilst retaining a centre core. Add to that some great spoken pieces and a lot of fucked up fun,you've got one of the most vital & 'on' units ever to plug in on stage in Australia. These guys are fucking awesome,& i'm happy as shit to own one of these fuckers & to catch such a unique & inner-rewarding live shows. Watch for the Video huh! O Yeh....4-500 of these were made,with each copy being 'assembled' by the bands,making for some pretty interesting cuts ups & paste downs,some straight out the Dr's medical books that make you glad of your strong stomach-dig!

NO REASON-'Someday'7" (Life after Latex).

You don't need to be a professor to witness the wonderful escalating interest in VINYL,& here is another fine example,this time all the way from Newcastle in NSW. This band have gone and cut 500 copies of their own single,whacked on 3 tracks,and got it out there. The sound is a Metal/Punk meltdown,with easy to decipher lyrics,and impressive playing. It's not a blinder,but a very good single in it's own right.

ONE INCH PUNCH-'Lost in what we lack' CD (Lifetime)

You of course know by now that OIP were formed out of locals DOWNFALL and the muchly missed STEADFAST. This CD is a great way to kick things off with their new combo...it's very well recorded first off,and well disciplined in it's sound,with the band becoming a strong cohesive unit after many rehearsals and many live shows-dragging in new fans as each week passes so it seems. 'That way' is the first song that ropes me in,with a strong punk rock back beat,charged up with Steve's fantastic vocal delivery.'A needle and a thug' is spot on lyrically,esp: for anyone who has been around the local punk scene since the mid eighties.....yeh there's some good songs thruout this CD -my only problem being that musically it's very samey.....pretty much regulated pace all throughout,and i think if the band mixed things up a bit & stretched out of their rigid mold's that here would exist an opportunity to come out with something as powerful and vital as what STEADFAST were doing.....and the ingredients are certainly there...but i think they just need to be jumbled up & be fucked with a bit for them to establish and broaden their songs into something that will totally blow away their debut.Here's hoping they stick at it.....and good luck to one of the DECENT local bands around !

OUT COLD/BRATFACE-Split 7" (Boston's Finest)

Two snotty PUNK ROCK combo's outta the BOSTON area,with each band having their own side,and running thru 3 cuts each. BRATSIDE are messy,noisy,bratty Punk Rock Fuck Up Shit that is shittily recorded and hammers it on out with the best of em'. With songs such as 'Spit or Swallow',and 'Butcher's Dog' you know where these bums are coming from. The OUT COLD side is fucking excellent-3 strongly delivered Punker blasts that owe more to ANTi-SEEN and SS DECONTROL than say GREEN DAY or BAD RELIGION. Ratta Tatta drum damage that kicks.Sloppy as all hell and angry.loose & hot.I sent off a U.S. $5 note to P.O. Box 58 Boston MA 02134 & recieved a single and a shitload of free stickers via AIRMAIL in barely under 14 days.....Now THAT is the PUNK ROCK SPIRIT !!

CHARLIE OWEN/JOEL SILBERSHER-'Tendrils' CD (Dogmeat)

Another project from Joel of HOSS and Charlie Owen-who has smoked and played some of the most amazing smokin' guitar in numerous combo's over the yaers including the NEW CHRISTS (in perhaps their most exciting stage),THE DIVINYLS,TEX,DON,& CHARLIE etc etc... This coupling is the result of two friends having time and creative nouse to gather a bunch of parts,work them into songs,and lay them down in the studio situation. The result is a very atmospheric outing that breeds clarity and issues softly punished tunes that don't need to fall on or in any particular category,as they hold their own in a unique personal way. Sparse,scanty offerings is what you get,allowing the guitars and the vocal to come up front and deal with you,minus all the clutter you would normally be exposed to in the traditional 'rock' format. This hasn't grabbed me totally as yet,but i'm up to the task of repeat listens to see what will happen from there. A departure for the Dogmeat label that will probably have those crazy European Rock'n'Roll fans scratching their heads in disbelief!. The 65th Dogmeat release !

PHLEGM-'Pissa pissa and the cunt is jammed' 7" (Swivel Disc)

Totally obnoxious NOISE for the sake of NOISE from these Sydney Spazzwalds,that take distorted chaos and ruff it up in a mix of sonic shit that pierces and spikes on the A side,and gits all crazy on the flip with a short lil' ditty a' mess that can be played at any speed...but up loud in your car with the windows down should clear the roads of vehicles AND pedestrians in no time flat if you're looking to go for a nice drive thru your city. Only 300 of these exist -packaged on clear vinyl,with no labels,in a plastic slip,with clear stickers on either side.Mailorder only deal!

PIPE-'Human Gutterball' 7" (Merge) ULEX

Out of North Carolina,PIPE are fuckin' hard and fast and rough and they rule...fuckin get it,that's all i gotta say about it.

THE PISSDRUNKS-'Urine Idiot' CD (Ransom Note)

As the title suggests...you get 15 tracks of scabby punk rock shit about shitting the bed,getting drunk ('Don't Black label me' is the title of the first cut),then try tracks such as 'Slutter' ,'Waco Baco' 'Disco Guy' and 'Poppin Caps'. Not too bad music wise-maybe a little on the dodgy side with too much emphasis on the lyrical fuckery-but all in all a fun fucked up look at what's going on in one section of America,with this mob quite content to get fucked up and write about it whilst spitting in the air and catching it WITHOUT missing a guitar lick.Good if you like sniffing glue i guess....or if you like to get fucked up and vege on the couch.

PLAINFIELD-'One through eight'7" (Bovine)

Top shit from these U.S. punk shitkickers,givin' off story hell extreme just like the mighty KILLDOZER,with that twisted sense of humour,& a power pack musical back-up to match. I love this sorta' racket and could easily handle a full lp's worth,no drama at all. Roll on !!

RANCID-'And out come the wolves' CD (Epitaph)

And out come THE CLASH !! . Is this REALLY the sort of music these blokes LIKE playing,OR is it all just a sharp marketing ploy to cash in on all the young ankle biters who have never investigated THE CLASH and need a 90's replacement? I'm very fucking sceptical lemme tell ya.....and this whole Ska/Mixed with Punk stuff i reckon has ran it's course long ago also, i mean the OPERATION IVY 'Energy' LP had one FANTASTIC side of music (side 1) -but does this this merging of the styles REALLY need to exist and be so hep hip and otherwise thru-out the land? Me thinks NOT -but many millions of kids obviously think otherwise. Surely the track 'TimeBomb' HAS to be an ode to THE CLASH's 'Spanish Bombs' -as it has some of the same damn notes in it...and all this rehash shit-it just gets beyond the joke after a while-so FUCK THIS LP and fuck the safe sorry 'Punk' side it so openly tries to embrace whilst chowing down on any multi-media/multi-national money making cock that it comes in contact with. And out come the pillows!

RED AUNTS-'Big cans..etc' 7" (Hell Yeah) ULEX

This ain't new....who cares,this is the best all-girl band on earth.........yeah,fuck all you clones that think BABES IN TOYLAND/L7/SHONEN KNIFE/Whatever are the pussy's whiskers.......here the AUNTS weren't technically all female,cos they had the hubby of one of them filling in on drums (Joan Whale,AKA Jon Wahl from CLAWHAMMER-god band).....since then they've got the fabulous Ms. Ishino to thrash the skins......anyhow,on this slab they run through some savage punkass trashnoise,all with a we-don't-give-a-fuckin-shit-attitude,essential for today's practicing nihilist.

RED AUNTS-'Bad Motherfucker 40 o-z' CD (Sympathy for the record industry) ULEX.

You just gotta be flayed by this.....it's the fuckin' AUNTS man,here to murderize your quivering ass. This is their latest portion of fucked-as-punk killery..40 o-z or a ton,it don't matter,you pick your poison cuz this is so distorto-destroyed that you'll think you've been reamed by a nitro-injected Triumph chopper in hog's heaven. There's no 'Production', no 'Slickness',no ritzy pretensions to be anything......lo-fi but loud,vocals fucked up weird...blast it out and fuck any limp prick that tells you otherwise.....i'll personally kill their ass and stomp em' into fuckinfuckinfuckin oblivion if they say a goddamn fuckin shitword against the RED AUNTS babes...i love the hell out of em'...........so fuck you.......you're a feckless empty husk anyway........best CD in this issue of RH ....sorry Scotti my man if ya disagree (so kill me !). **P.S.**: I saw an ad for a MAGIC DIRT gig & they've ripped off the cover graphics for this CD,so fuck them & all their media-darling ambitions-yeah go and become mega-stars,it's all you deserve.

RED AUNTS-'Number#1 Chicken' CD (Epitaph) ULEX

RED AUNTS update: well by now everybody knows they've gone and signed a deal with stinky old Epitaph,which has the potential to be the kiss of death for such a fine fuck-you-and-no-apology gal group as the RED AUNTS...major labels,they're fucked good and proper,i don't give a fuck what anyone says. So have the AUNTS started sucking big-time?...well,not yet anyway,not soundwise at least.....so far i've only heard a few tracks from this record courtesy of my good old mate Filthy Phil MacDougall,but i'd have to say they don't seem to have softened up any since their previous releases...so okay so far-let's hope they just don't start seeing stars in their eyes anytime soon,painted on by dollar -driven yes-men in 'Smart casual' outfits & starched smiles..

RICAINE/BASEBALL -Split 7"

New local 7"er cut in NZ on some sort of 'Alternative vinyl' substance out of some cats back yard. The Ricaine track 'Run Run Run' is pretty ok,taking heavily from a BIG BLACK skool of stop start hard acidic thug rockery,but whatever the hell it's an ok track and they come across not too bad live..nothing exceptional to these ears,but better than a lot of other stuff that's about. The Baseball track is full of lil' noises and intercut samples of different things that ain't really my cuppa but doesn't annoy me either. Wonderful handcrafted packaging that includes a neat hard stock sleeve-pasted on color pics and comes with a photo to boot. Only 100 hand numbered copies made so get your trading nouse into gear or dip out.

RICAINE-'Intore the cold grey rain' CD (Rubber)

One of this years 'Bands of the moment' -who have had all sorts of folk from all sorts of labels along to their shows like some big freak circus to see who may 'make the bread'. The songs on here are OK SONGS...but the fact remains that this is just SO MUCH like numerous Steve Albini Chicago Nurtured combo's that is JUST AIN'T FUNNY!. Even LIVE i find that i'm still one who is NOT convinced of this band's intention of existing,and it all smells a little like a bit of bandwagon jumping to me,but a lot of my friends reckon they're the bees knees-so maybe i'm missing the plot-but that's the way it goes. NO - i just CANNOT get into this release,and although i've found my toes tapping to it in my work place (where it has spun around digitally probably about 40 or so times in the last few months)-at the end of the day -it's too damn copyist for me-and if that's what it has set out to be-well that ain't any bizzo a' mine-but i don't fucking like it-so count me out from this latest 'hot' Rubber Recs release thanks. Enda story.....

RIG-'Belly to the ground' CD (CRUZ) ULEX.

They shared a split single with the equally amazing OILER a while back and i guess they couldn't be confined to one side of a 7" for long...so here is RIG - big,massive,barreling down the highway & all set to mash any unsuspecting citizens stupid enough to get under the wheels......RIG have a bass player,a guitarist (both of whom also handle 'Programming') and another guy on Megaphone.

There's also a Theremin player on one track....fast,super-aggressive,distorted - they really have a distinct sound,although i'm sure less subtle and less discriminating ears than mine will make obvious comparisons....well, I think RIG do it better anyway. Produced by Greg Ginn at Casa Destroy Studio's.

ROTTING CHRIST-'Thy Mighty Contract' CD (Osmose) ULEX

I reckon this band has one of the best names ever.....ROTTING CHRIST is pure evil!.....and they live up to it on this CD,the follow-up to their first LP 'Passage to Arcturo'. They have a new one out now called 'Non Serviam',but for now here's the oil on on 'Thy Mighty Contract' from 1993....ROTTING CHRIST play a distinctive brand of Black Metal...being from Greece,they stand somewhat outside the central axis of Black Metal demons from the Norwegian wastelands...the Mediterranean scene also boasts the excellent VARATHRON,with whom ROTTING CHRIST share the bassist. Supreme Black Metal is not restricted solely to the Northern climes...lyrics are in English,complete with some off-kilter pronunciations,and the sound is crushingly hard and heavy. There is a lot of variation,speed-slash to chug-trudge,doom laden atmospherics and unique vocal storms...... The songwriting is outstanding,with memorable structures and an overall feeling of cohesion and care. This CD is a call to the Abyssic Black Cult of ROTTING CHRIST,heed the call or die as a slave to Christ's rotting arsehole...

RUPTURE/BRISTNING Split 7" (Yeah Mate!)

Perth's RUPTURE are incredibly well known overseas thru the Punker wonderland,but down here they pass by relatively un-noticed,cept' for a few hundred fans scattered across the country.Pretty bizarre really for a band who have SO many damn releases out to date.The boys hammer thru 5 scungey,shittily recorded gruffcore gems,that are loud,obnoxious,& damn decent.Not everyone's cuppa,but this shit does the business for me every now and then.Swedish four piece BRISTNING rule the flip and dump down 6 of the most fucked up/lo-fried fuckshituppunk rock songs i've heard this year.It's a treat that vinyl can sound this scummy,warts an' all,with seeping fluids.You don't need to understand the lyrics here,as you can tell they're punkin' out bigtime & not giving two shits how much racket they're making.The 3rd track 'Franskbrod Fetischi' gives out a riff not unlike the Test Tube Babies 'Banned from the pubs'. As usual 499 copies made..interesting 7".

THE SATANS-'Get off my back' 7" (Existential Vacuum)

'Hailing' from Texas (you like that) this bunch smack out 4 thick chunky numbers of guitar trash a mondo,that although cut off centre-is a shining light of junk rock in the vein of choice late 70's Punk with a party shaking attitude to blend it all down into a fine smoking mess.Track 4's 'Run Motherfucker' has that snotty chorus & crazed guitar lead break that can either sink or swim songs,and these guys are baking on the deck no doubt about it...smashing bottles over each others heads whilst taking a dump in the pool. Fuck it man,give me more of duh SATANS

SATELLITE-'Wicked Wanda' CD (Emmlos)

New full length opus for ex: PIZZA SLUT/STONE CIRCUS front force Mia Stone-with a tight-cohesive backing band who blast out some chunky 70's laden riffage and cut it in with some monster rock-whilst Mia Stone erupts her truly masterful Vocals over the top of it all. This nine track CD actually doesn't do that much for me-as i can't seem to grasp any songs....finding them all a bit dis-jointed and unmemorable. A shame for sure-as i REALLY fucking like this band LIVE-where -on a good nite-they can BURN YOUR FACE OFF with their gritty chemistry and sheer killing power. See them on an 'on' nite-and your witness to the magnetic magic that music can convey.With Mia's operatic trained full throated vocal excellence,& a riff roarin' backing they can turn it on,up and over to scary but dreamlike levels-where you just wanna go apeshit and either dance like a mad fucker,or hump the nearest pole or strongbow bottle.As i say-my review of this CD is very minimal as it's too scattered for my liking,so i say to you to take a chance on them live one nite ,and see how you fare. Mia and the band are a shining light for the style of music they cover and still somehow remain relatively unknown in this country. If you wanna let your hair down and release inner tension and sexual atmospherics then get your two buttcheeks down to a SATELLITE gig now & shake it out baby!. (Check Mia's previous band STONE CIRCUS on the Resistant Harmony giveaway 7" back in Issue#5. That voice....it's purely celestial

SCHLEPROCK-'Out of Spite' CD (Dr Strange)

A five piece outta California-these guys issue a pretty neat new five track ep that gives good guitar and does ok in the anthemic '3p' field (PowerPopPunk). This is actually a lot better than a lot of the FUCKING SHIT from this sort of sub-genre that i cum across (literally),with tracks like 'Sorry' pumping out a decent line and holding true till the end. If i was 18 instead of 28 this stuff would rub my botty a lot better y'know.

ERIK SCHMEDES-'1868-1931' LP (Preiser/Court Opera Classics) ULEX

Schmedes was one of great Heldentenors of the century...the Heldentenor specializes in the heroic (Helden) tenor roles in the music -dramas of Richard Wagner: these parts require almost inhuman stamina & vocal resources...Schmedes was from Gjeu Tofla,by Copenhagen in Denmark,but he split his career between Vienna and Bayreuth,the mecca of Wagner....he was highly admired in Wagnerian roles,especially Siegfried and Parsifal....his records,made principally between the years 1903 and 1920 were mainly for the Gramophone & Typewriter ('G&T') label....the original 78's are now extremely rare....posterity has not been kind to Schmedes......contemporaries hailed him as a great singer,but most critics of recent years have regarded his records negatively. There is the sign of some wear in the voice,a legacy of the 'Sprechgesang' technique of Wagner singing at Bayreuth at the time,but there is also much to admire....the interpretations may not be particularly distinctive in certain pieces,but there is always the impression of greatness and sincerity......the voice rings out clearly,the phrasing is well judged,and his tone is secure,if somewhat spread at times. He exhibits the true heroic penetration of the genuine Heldentenor,and there is always the sense of something very special in his portrayals....Lauritz Melchior is rated by critics to be this century's greatest Heldentenor-probably deservedly so,but i always find myself returning to the records of Schmedes for something special in a different way.....

SCRAWL-'Good Under Pressure' 7" (Simple Machines)

Long time between musical drinks for this all gal trio from Ohio,fronted by the magnificent MARCY MAYS-who has a strong,important vocal delivery that warrants repeat listens in no time. Love the A-Side-it's a strong,big song that is recorded up loud peaking at the red.Neat shit.

SHUDDER TO THINK-'Pony Express Record' (Epic/Sony)

My how the tides turn!.....the second DISCHORD label band to jump ship and hook up with the Major label (the other being JAWBOX). I've been into these guys since their 1988 lp 'Curses,Spells,Voodoo,Mooses' -Yes-they HAVE been together for over EIGHT YEARS!!. I really didn't care too much for a couple of their Dischord 12"s,but wow!-here they have really come up trumps on this-their Sony label debut,that showcases their freak post punk sounds that make them one of the most original outfits currently playing about.Original members Stuart Hill (on bass) and the exceptional vocal talents of Craig Wedren,with ex: Jawboxer Adam Wade on Drums and Nathan Larson on guitar unite to give this album spark,and a warm feel that mixes hard guitar moments,with way off centre arrangements and sometimes almost operatic vocal bursts. Craig Wedren's voice is simply brilliant & along with their strange lyrics and stunted or stretched delivery,songs such as 'Hit Liquor' (a previous Dischord 7" single) and the marvellous 'X-French Tee Shirt' (which appeared last year as a Sub-Pop singles club 7")-go to make this album a lil' ripper-that has given me hours upon hours of pleasure and enjoyment,and probably will see fuck all in the global scheme of things,but at least they can be happy with what they've created here. Xcellent !

SICK & WRONG-'Slap yer meat' 7" (Some Beer) ULEX

Scuzzy fast drunk punk,primo-shit fucked-up as great as their first 7"...especially 'Pickup',the pick of the pair,with main vocals by Farrah. I want their full length when it cums.

SILVERCHAIR-'Tomorrow' 7"(Murmur/Sony)

Yeh,giggle giggle....the latest band to come along & have every person & their dog hang shit on em' and ridicule their music.....well take a shit....i reckon the A-Side of this-for truly what it is- 3 little fucking KIDS being totally enthusiastic and INTO their music,it doesn't matter what STYLE it is,or if they've taken guidance from their heroes,the fact remains,this title cut deserves EVERY accolade it recieves,as it's got a good build up,hooks,& a strong chorus which holds appeal. The bonus being that these fella's can play their instruments & that the vocalist CAN AND DOES sing quite remarkably for someone who is relatively new to pubic hair.Look-regardless of all the bullshit ass-crawling all the major labels went for to sign this trio up,the bread and butter is that it WAS A GOOD SONG,which pretty much had loads of other more 'established' bands crawling in their holes,gritting their teeth over not coming up with such a collection of catchy notes themselves.Put simply-give me 10,000 Silverchairs over one TUMBLEWEED anyday of the week,you wanna know how to pen dross,dull throwaway pap-look no further than the Galactophonic folks themselves,at least this trio has some BIT OF TALENT, i hear put on a pretty ok live show as well. And also...it's a breath of fresh air to see a bunch of little tackers up there soaking up some adulation rather than some fucked up burnout 35 year old 'nowhere muso' tryin' desperatly to hang in there with a smidgeon of cred,before going back to their carpentry biz or whatever,please Australia....no more Screaming Jets,no more Choirboys,no more Diesel,no more half-ass bozo rock please! ......One wonders if era's were different whether GOD's 'My Pal' track would have sold in excess of 100,000 copies instead of 2-4,000 copies??

SINKHOLE-'Tumble Mat' 7" (Dr Strange)

The great side A is just excellent Power Pop Punk with incredible hooks and infectious vocals with a chorus that just won't quit.It's off their groovy 'Space Freak' LP,which ain't a bad rekkid at all. There's two other cuts here,one sang by a gal & they both kick it ok. Check out their previous opus 'Groping for trout' for some more catchy toe tappin' 90's shit. I like these guys !!

SKULLHEAD-'White Warrior' CD (Rock-O-Rama) ULEX.

Fuck-you...this is a British patriotic skinhead band,fronted by the wonderfully hoarse-throated Kev Turner,& i don't give two shits if you want to chastise me for loving something like this.....it's a great CD and i'm not kidding......try opening your mind and ears,nobody said you had to agree with the lyrics.....this is straight out anthemic aggressive Oi!,with memorable song structures and hooks.....harder than SKREWDRIVER,not as hard as some others like DIE ALLIIERTEN....listen to this more than once and you'll be happily humming tunes like 'British Pride' and 'Politics of the street'.....all you cockheads that instantly dismiss something on automatic prejudice can eat a bum's puke.......

SNATCH-'Sister Julia'/'666' 7" (Worrybird) ULEX

Fuck that wankstain at MRR who slagged this band...these four ladies (don't call me lady,pal!)-ok,broads,chicks,babes,whatever...they got lotsa heavy noise and crunch action,bad gal vocals,rough attitude,and even a bit of gtr wah-wah at one point. Who's to know at the moment if they're the real deal or just faking it up waiting for that 'big break'......maybe they want to be the next L7...i don't give a shit cuz this one smokes...B-side label has a great drawing of some loser yanking his crank and blowing his brains out at the same time...yeah,this record makes you wanna do that so get it and go out with a bang asshole.

SOMETHING FOR KATE -Cassette

A newish local trio who have issued one,if not THE best demo's this year!. Taking quite a lazy approach to the tunes and delivery-the music found here is both inventive and infectious,with the vocals being plugged thru with conviction and close to the ear power. A really good strong bunch of songs make this a easy contender for repeat listens ,with the car stereo being a good a place as any to get to know what's going on here. Track 3 'Glue' is a beaut in my book & the rawness and unpolished feel throughout this works to make it even more enjoyable. Really interesting debut recordings from these guys,who should really find their feet & plug out something pretty spectacular in future recordings if this is anything to go by. OWN one!

SPOILERS-'Mudslide' 7" (Over & Out)

All things lead this outfit to TEXAS,and this is one pumpin' platter to be sure,2 low down,western feel guitar instrumentals that jump,shake,and bask and bake!. Just like the DIRTY THREE,these guys have found that joy in creating music which tells stories,sets Atmospherics,and gets you trippy,all without muttering a single damn word!. Great stuff this,with free flowing glide playing,that snows you under in a sure sound storm. Produced by JACK O FIRE's head ledge Tim Kerr. Neat Shit.

SPORE-'Torque'7" (Compulsiv)

From the states and now known as NINEFINGER,this single opens with some neat guitar work that is gritty,full, and happening.The main Riff throughout the A-Side has a startling resemblance to a SOD track,& it's OK,not a killer,but easy listenable.The B-side's 'Bad Wheel' takes a similar path,shaking up a metal dust storm,but not doing too much for me vocalwise.Vocalist and Bassist on these tracks are from Mike Dean who is/was in those Speed Metal pioneers CORROSION OF CONFORMITY,who softened out their sound later in their days,but still manage to kick shit up and write some pretty awesome guitar pieces.Distributed thru Swan Recs in Blackburn Victoria by Mr Brett-see address elsewhere ok.

STEADFAST-'Whine' 7" (Spiral Objective)

The debut single for this local bunch (first for the label also),sees four full scale melodic power punk tracks hit you from behind with a construction spanner & pound your shit good for a few mins before silence comes about. These blokes are frantic live AND on record,sounding like they've gotta plug those tunes out before the world explodes or they're asses take flame,whichever comes first. Track 2 'The Other side' is my choice cut here,with all the rest following a close 2nd,3rd, & 4th!!. Great playing,top heartfelt vocals,& a stinging,serrated guitar sound with a fine scuzzy feel. Yep,a pearler of a release,nice packaging,nice paper stock,& only five bucks folks,so don't delay,as there's only 750 of these rippers around !.Sadly the band has now called it a day & played their last show at the GB on the 2nd of November 94.Just when they were starting to get good support slots,& were looking at a CD release too

SUBLIMINAL PRESSURE-'Humanity'7" (Bent Edge)

Recorded some 4 years ago in Newtown,this is an interesting single,with it's very DIY look & feel,wrapped up in a very thin lunch bag,with B&W graphics. Anarchist Punk rant and raves which we've all heard before,sung in the true UK early/mid 80's tradition of speaking/pleading,and letting fly with pissed off social commentary,which has produced some standout music overtime. Definitly PUNK,great Anti-Nazi tirade on the flip,and full points to them for sticking with this project,after many months of being dicked around by various dickweed business entities.Good effort this,i'll be hanging on to it,no probs there,but it doesn't grab me in a huge way,y'know what i'm saying?

SUBVERSION-'Pignation'7" (No Deal)

The still in existence sounds of Sydney's SUBVERSION get slapped down on a great looking lil' 7" courtesy of Sean at NO DEAL,and again,all involved have done a superb job in presenting the material in a thoughful,bold,and mind provoking manner,& all the power to them.This ep has 4 cuts on it,hitting it off with the gutsy gruff Punker workout of 'Fucking Progress',which for me is the best song here!.Side A runs thru swiftly with 'Extinction',and then it's in to more grind mode vocalwise with 'World of the putrefied elected'.A dose of dark hoarse punk blast with 'Endless Bullshit' caps off a very impressive Aussie Punk Rock single,which comes with a awesomely presented lyric booklet and a sew-on patch.Great PPPP photo adorns the cover (Pig Pressure Point Pic) -which was taken in Richmond last year-top logo's,paper,the works.Look for a SUBVERSION full lengther hopefully popping your skull sometime this year.

SUGAR SHACK-'Shotgun for two' LP (Au-go-go)

As their 'Charmer' LP is one of my all time faves,i definitly have a soft spot for this TEXAN mob after first hearing them thru my buddy Marek (who can presently be found around the 'Silver Rocket' rec shop in NSW) -who first wrote to the band & sent around copies of their 1st 7" for a few Aussies to hear and get excited about.Beginning with a sleazy more scungier guitar sound on 'Charmer' they have evolved in a good ol' party poundin' garage trash punker combo who can mix it with the best of em' and thump out a fab feast of short styled stabs that will get even the laziest of toes tappin' along in unison. As proven on their August 95' Oz tour-they fucked shit up wherever they went & gave a few hundred of us some great memories 'n' sounds to take in. From the great 'Fun ,Fun, Fun.......My Ass' to the smokin' 'Sonic Sally' down to their mascot tune 'Just that way' -this is a fantastic record that delivers excellent guitar action from Andy,Kyle,and bassist Johnny,and is perfectly held together by the primal & powerhouse drum smashing of Mr Christopher Clueless -Whilst lanky singer Mark goes totally apeshit and loose on the vocals & pours out the finishing touches to one hot combo of spirited rock champs who satisfy our urges for live rock'n'roll action & prove that simple is best,& animalistic,free,fuck you rockin' will always rule your roost at the end of the day. And to top it all off-the fearless five were the nicest most friendly guys one could ever hope to meet,and with two Aussie tours,one Seattle tour,a gadzillion Texas tours,and NO full U.S.A. tours under their belts-you know that us lot down here appreciate the hell outta them & they sure as hell won a stack new fans/friends on their trek down under which will go down as easy one of 1995's BEST live offerings,all done on a small scale DIY deal. Just lurv them Texans. Watch for the Au-go-go Texas comp and the tour of the great LORD HIGH FIXERS -featuring Shack geetarist Andy,both coming at ya-late 95' -earlyish 96'.....

SUPERSUCKERS-'Sacrilicious' CD (Sub-Pop)

Saw these cats at Somerville when they played with KILLDOZER last year & loved the fuckery out of them,without taking anything too damn serious-they were just enjoyable dumbass attitude rockin' & as long as that's all you'll expect from em' then you will have a fine ol' time.Looking pretty snappy with their 1995 line-up the boys have recruited the godlike talents of one of my fave punk rock combo's of all time (now defunct a course) -Mr Rick Sims-former guitarist/vocal crazy with the mighty allrighty DIDJITS. Of course they can do no wrong & this new full lengther serves up a great bunch of toe tappin' butt slappin' red neck rockers that'll git yer booty shakin' in no time.From the JJJ hit 'Born with a tail' thru to 'Bad Dog' ,'The thing about that',and the Rick Sims sung 'Run like a motherfucker' -this is a non-thinkin' fun good time album that will bore you shitless after 40 or so listens -but as you're diggin' it-it's the best sound around....and THAT is well worth putting up bread for fucker...make no bones bout it........

SWAMP HOGS-'Micro ep' 7" (Go the Hog) ULEX.

Low-power punky-tinged rock stuff that doesn't crash or burn unfortunately.....it's allright if you're the undemanding sort of punter...coupla wanky ax-solos too......songs about Toxic Waste,not hitting women,etc....selling for a buck so i might've known.

TAXED-'Better off dead' 7" (Curry bowl spray)

Adelaide is where this bunch roam,& this here 7" incher was issued by the band themselves in a measly edition of 200,with 5 tracks & a Black & White fold-out sleeve,it looks and IS very DIY indeed,which is good to see that folk are still committed to releasing VINYL in favour of Cass or CD. This is Punk rock brother,taking more from mid-80's UK/Euro leather jacketed chaos than anything from the USA,there's a few pretty decent songs here,with 'Internal War' scrubbing up ok,as does 'Poser'. Sure we've heard all these sounds before,and this single would of been more at home in this country in 1983/1984,but hey-they've got off their arse's & have documented their sound & THAT is impressive.Good luck in finding a copy also !!

TEDIUM-'Electronik-Love-Songs-for the-mediocre-at-heart' CD (Sha-manic-Dogma) ULEX

One of the only bands from Melbourne that isn't afraid to fuck around with noise/experimentation/sampling in a non-metal non-disco non-imitation of MINISTRY/N.I.N. kind of way...at times this comes across like a more subdued,less hardcore TIT WRENCH...sometimes there's songs with beats an all,but other times there's uncategorisable noisy soundscape fuckery pieces,w/: spoken word,samples,blips,and beeps,god fuckin knows what....vocals by a Temptress and a Svengali....very varied,very 'head'.....they need to lose the niteclub scenesters and really get out of the groove totally,and then there'd be stroke and choke for all.

TEENGENERATE-'Sex Cow' 7" (Estrus)

They used to be known as the AMERICAN SOUL SPIDERS,and with their name change and a shitload of top notch recorded product,they've found themselves to be in the frontline of the global desire for no bullshit trashy ROCK'N'ROLL,givin' us songs with hooks,spirit,and attitude to go. They can't put a foot wrong,they worship Aussie Rock'n'Roll and crazy Punk shit,and they rock like a fucker!. Turn this shit up loud and piss off people left right and centre who can't stand levels peaking in the red,and can't stand their precious air to be infected by the racket of the gods!. As usual,yet another killer sleeve design by the art genius himself Chris 'COOP' Cooper. Get it or regret it!

TISM-'Jung Talent Time' CDep (Genre b. goode/Shock)

I remember seeing TISM when their 'Defecate on my face' single was around at the Eureka Hotel on the corner of Church and Victoria st's in Richmond before it was a theme bistro and i thought they were fun,stoopid and highly entertaining.....add to that quite a few shows afterwards at the Old Greek Theatre,The Club,etc etc....when their songs were half decent and you were in for a nite's laugh,with an unpredictable outcome. TISM 1995 is totally another story!....Seemingly bled dry of any good ideas of -worth and a bad taste in backing music,they've become very staid,dull,and perfect 3 JJJ fodder for the new breed to lap up & christen 'radical'. This new piece of shit ep is 8 versions of the same droll song that is probably their worst endeavour to date & on the strength of that-this is one person who will NOT be checking out their latest full length release.....and NO i do not own a copy of this ep

TOE TO TOE-'Threats and facts' CD (Spent)

After a few singles here and there Sydney's Punker 5 piece hit back with a new CD. Pretty tight highly American inspired Hardcore traction that hits the mark on a few tracks,but to these ears it sounds like these guys would be much better at home in America.The vocals come across as being heavily U.S. accentuated-which sounds a little off putting for me,wondering whether this is just how it comes out or whether it's meant to be this way.I didn't mind the few singles i picked up along the way-but this here disc doesn't do nothing for ME...which is no big drama,i'm overloaded with picking between hundreds of titles on all formats,as the music markets both indie and psuedo indie are besieged with releases...so it's no skin off my back...you win some,lose some.I just don't find the songs to be that strong,with an almost 'rushed' feeling to them....song after song with no real memorable moments for ME. Track 7's 'Watch it die' reminds me of the VICIOUS CIRCLE song 'Broadcast of Terror',and that's basically the problem i have with this is that i've 'heard it all before'.So -no...it don't just at ME..but for YOU -you may swing it different ok.

UGLY KID JOE-'Milkman's Son' CDep (Mercury) ULEX.

Nothing to say here except: fuck this shit............ simple as that.

UNHOLY SWILL-'No Generation'7" (Little Alfie's Illegal tackle recs)

This is what we like......take a now defunct band that hardly ANYONE in Australia knows or gives two shits about,get 2 of their most fucked up songs,& put em' on vinyl in a small edition,all the while whilst living in Queensland. That's what fan & band buddy Scott Grice has done,& y'know....this is some wild,totally obnoxious punk noise attack that fucks shit up all over the damn place!. Imagine the most shittily recorded version of ANTi-SEEN scuzz fuck with similar sounding Clayton gruff roar & you'll get the picture,as this is SO lo-fi & shoddy (but totally wonderful and punk as shit),that it even puts some of the DOGMEAT releases recording quality to shame (Imperial Dogs/Powertrip etc).
'No Generation' is a total 'Fuck You' rant,& Side B is just so fucked up i can't believe it.....just raw as fuck PRIMAL SHIT PUNK that DESTROYS.It is a real pity more people are not exposed to this,especially our 'indie/alterno' generation,as this would make em' SHIT THEIR DACKS in a flash,& it'd be instantly dismissed as some 'indecipherable racket shit'.Fuck that bozo-THIS is the essence of PUNK ROCK & it rips bigtime! Try your luck ordering one a' these via: 18 Shallmar St,The Gap,Brisbane,Qld 4061.

U.S. SAUCER -'Tender places come from nothing' CD (Amarillo)

If you wanna talk SUBLIME -then here is a good a place as any to begin.This American trio strip it all back to Bass and subtle guitar specks that rely on tinkering and clear vocal starts to win the day. Yep...ZERO in the way of percussion is this,& it works just dandy thru these 13 cuts,with a piquant atmosphere that ropes you into it's pure pulchritude. On the money & worthwhile !!

WARPED-'Slimeax' CD (Au-go-go)

Geelong's local foursome have certainly spent some time getting to know DYNAMICS and a sense of when to switch into bombardment mode. Growing up on a diet of explosive BORED! shows and being exposed to some potent Aussie Rock'n'Roll-these guys have progressed from a very young combo who used to tackle MONSTER MAGNET tunes BEFORE they were hip,into a tight,cohesive melting pot of power by the hour,guitar warfare,and a great insight of how to pen a strong tune.The near dozen cuts on this disc showcase their hammer sound quite well,with lot's going on behind the main pieces of music.Some of the heavy riffin' going on here equals that of what you'd hear from across the seas and is a good sign that these blokes have a hell of a lot of gutsy songs left in em' yet. 'Slime on' would have to be my desired track off this CD for it's sheer rolling guitar histronics,(followed by the more melodic,but just as great 'Scrubfowl') but hey-this whole thing shines just fine-and the next time you get to catch them live......then do so-as they'll smoke yr white ass! Pretty hot dayboo.

WEDDING PRESENT-'Watusi' CD (Island) ULEX.

Hey,i wasn't chump enough to actually buy this,but i have heard it,so here's my impression.. oooh,pop!.......oooh,punk!......oooh,grunge!.oooh garage!......oooh,acoustic.......oooh,surf-jangle!... oooh,sensitive lyrics!.......oooh,it's making me puke!.......oooh,fuck it!

THE WOGGLES-'Return to blood beach' 7" (Wallabies Records)

Estrus Records chumps THE WOGGLES hammer out this 3 track Japanese single just swell-going in for that surf swamp action & thumbing those bass lines like champions. Track one's 'Drag after Midnight' leaves a hot trail of smokin' rubber,whilst the flips title cut throws out visions of beach sunsets and sandy jocks and of course the vocals you know would just spoil it if there was any. Finishing with 'Throttlehead' -(another cool instro) this single is a 3 way fun ride to some nasty beach action -dig

WOODPUSSY-'Fuck song 6'/'Put a jelly in the box' 7" (Hell Yeah) ULEX

In interviews they come across as all-up cool fuckers who'd shit all over YOUR idea of 'cool'....so the record's a beautiful fucked up mess of noise and groove and punk trash...well that's 'Fuck song 6'.......'Jelly' is comparitively gentler,with woman vocals narrating a convoluted story about peculiar stateside donut/jellies fetishes,which eventually gives in to screaming noise climaxes cumming all over....deuces wild sounds and pic sleeve..as they say at the end of the song -'Fuck all you's who don't think so'....labels stuck on the wrong sides just to string you out more.

WRONG BODY -'A bullet in the right place can change the whole world 7"

Local four piece WRONG BODY do something positive and issue their own 7" single. (Pressed overseas and still only $5 retail!) . Featuring four songs of metallic crunch punk-this is a good little insight into this bunch -who play continuously around town to a strong and appreciative following. Some good sounds going on here (especially 'I Wish') that for me is not music that i find i play a lot-but when i do it's always in repeat listens & always manages to pack that punch. Only 300 of these were made,so do yourself a favour and track one down........on the only format that matters! (besides 12" LP Vinyl a' course!). This is also very nicely packaged,w/: free sticker/lyrics etc....

YES-'Close to the edge' LP (Atlantic) ULEX

Yeah ,it's old,un-hip symphonic-rock on a major label but what d'ya expect from something of this ilk?....Yeah,so what's it doing in here you say?....well,fuck me,but Scotti's editorial policy is nothing if not eclectic and Anti-censorship....
so i figured that since this album has been one of my choices as all-time greatest rock LP's since i got it back in about 1976 (yeah,i am that old),then i'd say so here,so that any poor ignorant dweeb like you that would never listen to a YES record cos it's not punk-enough or not grunge-enough or not trendy enough.....now you can:it's officially sanctioned in the review section of RESISTANT HARMONY,the only worldwide respected music journal that tells it like it is and says fuck you arsewipe if ya don't like it...strap me down somebody,i'm frothing at the mouth..... anyway,this LP is a total classic of immense greatness from start to finish.....ladies and gentlemen,thank you for your attention and goodnight......

ZENI GEVA-'Trance Europe Experience' CD (Black Hole)

Nine track CD issued in Australia by BLACK HOLE RECS (who gave us the latest DAMAGED Cdep/7" as well as releases from PUBLIC HANGING,LIFEDRILL etc etc). This JAPANESE combo led by the one man killing musical army of Mr KK NULL put forth a brutal slab o' tough hard noise guitar and thud thunder drum attack that make for some pretty hot moments ,with lot's of clever downplay intercut throughout which really keeps you listening,as it's power is evenly distributed to create a thug rock fest that eats shit clean and wipes and burps and then some. Track 2 'Interzona' is a killer as is the follower 'Dead Sun Rising'. The few live tracks at the end of this disc match the power and full fury that this mob displayed whilst they were recently in town. Get onit bucko

V/A:'Drilling the Curve' LP (Fleece)

A very very good compilation of TEXAS area bands dealing in the more noisy,nasty,buzzsaw, & offbeat pop variety rather than the Garage/trash rock'n'roll genre. The now defunct THE MIKE GUNN (who i have kept up with pretty much release wise & have a bit of a soft spot for) open proceedings with 'Mr Fog' & another damn fine cut with cutting fuzz guitar & big drive. Then straight into one of the many finds of the LP in RUSTED SHUT-whose 'Road go' is a tough lil' thug-core burst of ugly rock that is a bit GOD BULLIES and a bit FLIPPERish. Up next is DRY NOD who don't really do it for me & i'm yet to suss out their 'Double Naught' label CD so maybe i'll reserve my opinion there. Finishing both sides is the CHARALAMBIDES, who recently recieved mucho adulation in the latest ish of SUPERDOPE fanzine.Side A finds them in a short,very supple mood,bringing in a real mellow LORI CARSON,HOPE SANDOVAL feel.Their finisher 'Mayflower' is a superb track that harmonizes,gives a touch of hairy guitar,and holds true throughout,although RUSTED SHUT nab my ear proceedings purely for their spuzzo guitar grooves and vocal gruffisms,with the CHARALAMBIDES slotting in a very close second. A really good comp,on lovely 12" vinyl!!

V/A: 'Grinding Syndicate' CD (Samurai) ULEX

4 Extreme grind bands-no need to talk about them individually,grind is pretty generic...all you need to know is that these bands shred hard.....CACOFONIA and ANARCHUS are from Mexico,GIBBED and MULTIPLEX are from Japan....Ultra harsh noisy no mercy grind,that's it....if you're into it,fine.....if not there's always VERUCA SALT or the NATURAL BORN KILLERS soundtrack or other such utter papshit.

V/A:'Hippy Knight night' CD (Hippy Knight)

Basically three bands from three states caught LIVE one nite at the Great Britain Hotel in Richmond. Four songs each from FREE MOVING CURTIS (Adelaide),HEADACHE (Sydney),and the SEAWEED GOORILLAS (Geelong/Melbourne). Basically my problem with this is that ALL THREE of the bands featured here come across as sounding so incredibly DULL !!. Yes D-U-L-L.....there's absolutely NOTHING here that captures my mind light or tweaks my ears...it's just all so plain and non-eventful,i'm sure these bands work hard at what they do,but there's not a riff or a chorus here that gets me excited y'know! If it's gonna be a LIVE DOCUMENT it's gotta be something STRONG that oozes energy and musters a response...this whole thing sounds like that there was 20-30 people there with the band's going through the motions in a manner that smells of uninspired mediocrity. Perhaps this one should of stayed as personal band copies on cassette in someone's cupboard !!

V/A: 'Rock 'n' Roll is here to pay' (P-76)

Billed as a 'kinda Sydney compilation' this is a well put together CD/ZINE featuring just under 20 bands,opening with the catchy guitar pop of fast rising combo POLLYANNA. Following that is SMUDGE-who i've never really given two shits about,and am not about to upon hearing their cut 'Tenderfoot'. Way too nicey nicey & dull for these ears.Basically the shit i thought was pretty much spot on and enjoyable to listen to were the (gulp!) BIG HEAVY STUFF track 'White Flag' (simple,catchy,effective),then ASHTRAY BOY-whose track 'Love' is offbeat,full,with both witty AND tacky lyrics,but this does the deed without too much drama.FRONT END LOADER 'Time and Inclination' (got a soft spot for these guys-maybe cause a' their NMN affection,but i dig that singers voice also).PEG put in an ok showing with their song 'Duckwalk' -with very up and out vocals that i get something out of.THE CANNANES with their quirky chop/pop manage to hold firm quite easily,as does PHLEGM-just for their craze factor-with this one big on clarity,& not all that bad on the ears for once.The bands that DIDN'T twiddle my knobs,but are featured on here anyway inc: Godstar,Paveme......ah Gerling.....,Disneyfist, Atticus,Panacea,Purr,Vicious Hairy Mary,Spdfgh and Earthworm.For $ 25 i reckon this is a pretty damn good deal & represents a seemingly good portion of the sounds going around up in Noo Sth at this particular point in time.Available now.

V/A:'Saturday Night Special' 7" (Leadmill)

A live venue in the guts of Sheffield England is where all these cuts were recorded,kicking off with the ever reliable MAN OR ASTROMAN?, whose track 'Eric Estrotica' is exclusive to this comp,and they go at their space,surf,trash crazed instrumentals like a bewdy & do the deed without too much trouble. PERFUME clock in next with a bit of a typical UK wussy pop tune that is basically Morrissey styled vox backed with an acoustic guitar.They only lasted a few seconds before BACK TO THE PLANET came on and pretty much did the same.BLAKEMAN close the 'show' with a billed 'TINDERSTICKS on a sunny day' feel that bores me totally fuckless,putting yet more beef to my theory (based on constant FACT) that pretty much 95% of ENGLISH BANDS IN THE 90's CHEW SHIT HARD! and sound how their droll,dull towns LOOK.......FUCKING BORING AS SHIT and DREARY as a 1000 RAINY DAYS!!. I fucking can't stand the overload of SUB-STANDARD ENGLISH PAP that gets passed off as 'hip' and makes the covers of fashion /music mags the world over....spare me the bullshit & turn up your guitars and STOP ISSUING CRAPPY SO-SO 'POP' SONGS THAT BITE DOGS KNOBS!! geez

V/A:'Self Mutilation -Volumes 4,5, & 6 the final cut" CD (Hippy Knight)

The 'end in the series' of HK comps sees this 13 tracker open with SMALL 23 -whose 'Chew it down' cut takes the guts out of NIRVANA's 'All Apologies' and mixes it in with it's own stuff to bring just ok results.Adelaide's MUFF again put in some OK sounds,scuzzy to the max,but still far from inspiring,with Sydney's HARPOON picking up the slack a bit with a decent frazzled offering in 'Ramany Namany'. Cut to Tasmania where the sorely missed MOUTH thump out a FANTASTIC few minutes which never made their loud,abrasive,& brilliant 'Victim Chant' CD.Great to see this track get a guernsey fer sure.Am Rep stable kids GUZZARD -who i always thought COULD of been super mighty,but never seemed to really hammer it home in the way many bands on that label in the past HAVE (with the PAST being the best thing about the label of late!)-this cut here is neither here nor there & the tinny drum sound can fuck right off. Locals COME THE RUBBER PIG along with longstanding underground Oz Legends VENOM P STINGER (of which bassist AL plays in both) deliver the two TOP TRACKS of the lot with 'Monkey Back' and 'Blind Eye' respectively that are both brilliant original tunes with bite,power,& tuned in inventiveness. I slept thru Vertebrae,Golden,& Headache,whereas Bro Brick,Buzzards,& Liz Dealey were ok. A pretty ok comp,look for xtra cut BEFORE track one too

V/A: 'Tokyo Trashville' CD (Au-go-go).

A pretty good intro into the world of Lo-Fi/No-Fi garage Rock'n' Roll mania that exists between the boards all over Tokyo. From Punk Rock action (Supersnazz,Teengenerate ....who tackle Sydney's Eastern Dark classic 'Johnny and dee dee' etc) to the wild party sounds of the great 5,6,7,8's to the severely no-fi garage squawk of the great Guitar Wolf to the total Garage-o-rama of the Great Mongoose......it's all here for you to devour at will,and at only $20 for 11 cuts you just know you're on a fine damn thing. Over the top squishy artwork once more from the bizarre mind of Jelly Bean. Totally opposed to the mainstream shit they're peppered with over there,these bands have pulled together their fine taste in Punk,rockingaragemayhem,Rock & Psychobilly & a good time attitude to create a selection of vital sounds that you need to hear.

SUGAR SHACK

PHOTO: RICHIE RAMONE

MARK LOCHRIDGE - SUGAR SHACK AUSSIE TOUR 1995

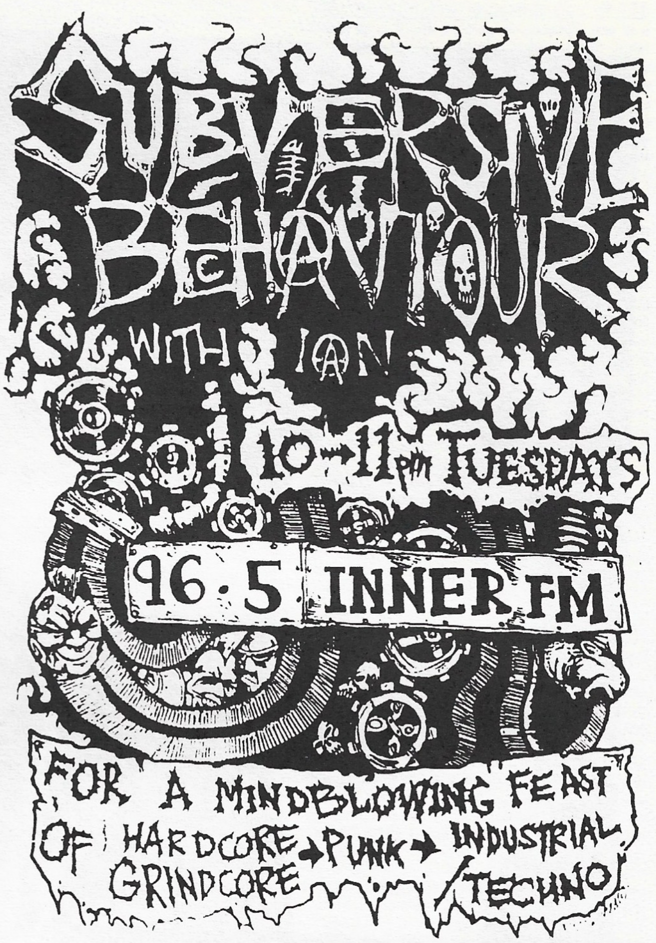
SUGAR SHACK - AU-GO-GO RECORDS IN-STORE -SATURDAY 5TH AUGUST 1995

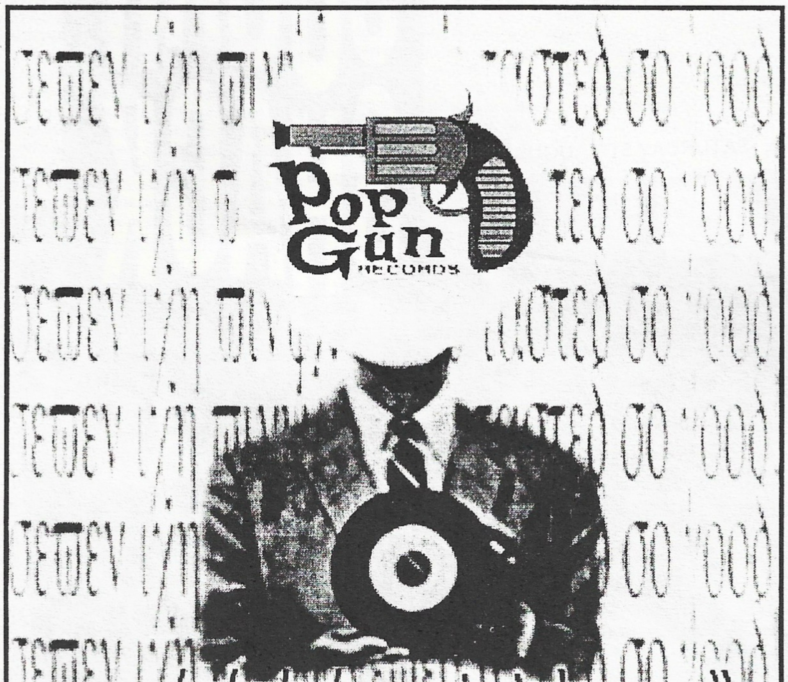
MEANIES
JBL

PHOTO: BRUCE MILNE

Have you ever imagined giving birth - only to discover your baby wrapped in its blanket has turned into a chicken bone; all fleshy and bloody! Have you ever woken up and been in that half asleep daze and watched skulls glaring at you with gruesome bloody smiles, rotting flesh dripping from their skeletal teeth, catching glimses from the corner of your sleepy eyes of aliens disappearing from your room. Ever heard thousands of male voices all speaking in unison "Kill the fucking bitch - Kill her - kill her now!". Imagine watching yourself get shot in the head, it starts with you watching yourself, and when the bullet hits you go into your body just in time to feel impact and death. Ever been stuck in that state where someone is chasing you and you just can't see them - you just feel them - their breath on your neck, the thought of the knife just about to be plunged into your back. Smelt the stench of death,felt it crawling down your throat. Or what about a bizarre family ritual where a sacrificial knife is passed from mother to father to daughter to son to daughter each member cutting deeply into their abdomen, slicing themselves in half and then being able to float through the air, floating torsoes. What about the butcher man who wheels his blood and flesh filled meat wheelbarrow through the streets, following you with his sharp knife, he's around every corner, in every room trying to corner you so he can carve you up just like he did your family. Can you imagine being six years old and being molested by your brother. How about that dream, where you're stuck in a big long wooden box and you're buried alive, you scream and scream but no one hears. Having your throat slashed and your body mutilated by a thousand knives and razor blades, swords and little evil hands that work their way up from underneath your sheets and cut all your toes off one by one. Dreaming that you're being raped by a thousand guys and feeling your vagina tearing right down to your arse hole. What about when someone is chasing you, you're running and running trying to fly away and just as you take off they catch you. Staring into the dark and seeing a thousand zombie red eyes staring back at you. That scene from The Exorcist 3 where the crazy man is walking behind the nurse with bone shears about to chop off her head. Watching the destruction of the earth happen around you, seeing buildings crumble from bomb blasts, bodies strewn around you, mayhem noise and destruction. What is real? Ever watched a childs head being smashed with a hammer? Have you seen freak children whose heads are so mutated and enlarged, limbs that just aren't human. flesh, bloody gruesome skin and meat and bone, matted bloodied hair. Have you felt satan gripping your throat so tight you lose consciousness, only to wake up in an big pitch black room not being able to see whats around you, if you're alone - you know you're not alone. Whats' real? What is real? what is real???

(forward comments to p.o box 72, burnley 3121.) disturbed.................................





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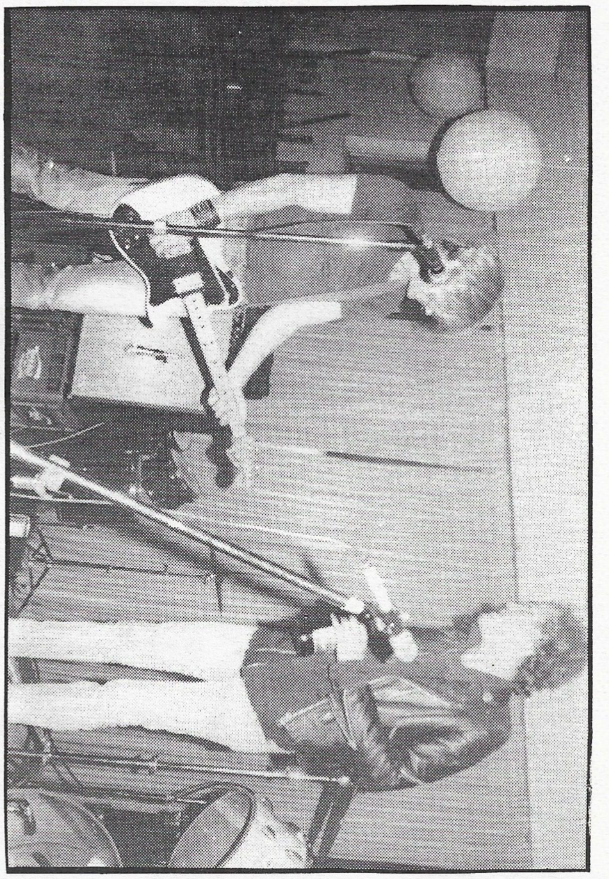


the (fucken) Leftovers
-Brisbane 1979
(Photographer Unknown)

THE MARK OF CAIN

'ILL AT EASE'

Adelaide trio THE MARK OF CAIN have been thumping out a harsh musical storm for many many years now & continue to impress with each live showing.The band consists of Brothers Jon & Kim Scott & Drummer Aaron Hewson. This year saw them sign a four CD deal with RA Recs in Australia (a Warners offshoot label) -who will be issuing their big brand new opus late 95' /early 96. Make sure you snaffle yourself a copy as it's bound to be a blinder.This interview was conducted and contributed by LEE BAJZEK & big thanks to him for helpin' out here :

RH: What year did you get started ?
JON: We got started in 1985,late 85',i'd been in a band in 84' that wasn't going anywhere,well i didn't think was going anywhere so i split it up mid 84' and had an idea for THE MARK OF CAIN and assembled Kim,a drummer and had a singer join us at the end of 85' so that's when we started. First gig was in December twenty something.

RH: Had you worked with Kim before that ?
JON: No,i just taught him a bit of bass when we were younger.

RH: What was the concept for THE MARK OF CAIN when you started ?
JON: I'd read this book by Herman Hesse called 'Demian' and i wanted something that expressed how i felt about the world,about the alienation that i felt and also i wanted a music that was as powerful as what i saw JOY DIVISION as being powerful.That was really the whole impetus.

RH: What was it about JOY DIVISION that inspired you in that way ?
JON: Just the lyrics,great music,bleak and the sort of music that puts shivers down your spine.The only music i'd heard for years that meant anything to me,like in my era,generation.

RH: How do you approach songwriting ?
JON: Well usually i take some riffs into the practice room and we work on those,sometimes i've got a whole song together and lyrics,generally the lyrics come later and i write a lot of lyrics without listening to music.Generally i come in with a riff,we jam on it a bit and it's a painstaking process of trying little bits and pieces.We've got lot's of riffs hanging around and we sometimes just superglue things together and see how they sound.It's actually quite painful,we're not a jamming band we really just have to have something definite in mind and work on it.

RH: Does not jamming include live performances ? When you do something different live have you thought that out beforehand ?
JON: No we never jam live. It's pretty rare for us to do anything like that as everything's set in concrete before we play it and it's pretty rare for us to change it. If there are changes from the album it's only because of the way things have progressed,i mean you record an album and sometimes songs progress a little more down the track so they change...No,everything's the same every night.

RH: So what's your appraoch to the way the band is organised ? The way you rehearse,the way you put things together ?
JON: We've always rehearsed three times a week.In the last year or so we've been two times a week mainly because of the expense of places to rehearse. At the moment we're back to three days a week,we do a Tuesday,a Thursday,and Saturday afternoon. There's no excuse not to turn up,we turn up at 8.00 and practice until 11.00 and then on Saturday from 12.00 until 5.00 or 6.00 and that's the time you put aside for it. It takes a lot of time when you've got a job and as far as organisation it's known you've got to be there three times a week.No-one's got excuses,we don't have a band where people say 'Oh shit,my girlfriend-i've gotta go out that night' that just doesn't happen.If you've got problems like that you're out.

RH: Has that got anything to do with the fact you've had seven drummers now ?
JON: Yeah it does,it always came down to a difference of opinion with me and it was a band that i formed that i had very definite ideas for and if the drummer started getting ideas that i didn't think fit in we were going to come head to head and sooner or later that person would probably leave.There were other problems. John Rickett-one of our best drummers who really helped us become a more cohesive unit left of his own accord.He wanted to do acting,but we had a string of others who had lifestyle differences or wanted to 'make it a democracy man'

RH: So THE MARK OF CAIN isn't a democracy ?
JON: Not really,well it is but................

KIM: Jon's a nice guy as long as he gets his own way. (sounds of eqivocation from Jon) Certainly i think creatively it's Jon's band in terms of.......i mean we all like the style of music we're doing and we're all influenced by similar music so we put that into it.There are a couple of occasions where we've had drummers who've lost interest in the style or wanted to move the style somewhere else which wasn't to the style Jon and i liked so it was a natural end for them.

RH: The band's style has changed over the years although it's been a progression rather than a radical change,but what is it that caused that evolution ?
JON: I think it was hearing BIG BLACK in 87' that changed us and then from there on it was in a melting pot and that i think that the band has it's own sound,but to me i can hear JOY DIVISION and BIG BLACK in it very obviously but at the same time i think it has it's own distinctive sound. When you hear a TMOC song i think you know it's a TMOC song when you hear it on the radio.What caused it? i don't know.

KIM: The music evolves the same as we've evolved and if we're listening to different stuff that maybe gets in there and comes out a little bit in that music so it tends to shift a little bit.

the Mark of Cain Continued.....

JON: We're totally derivative. I'm not ashamed of that,we actually admit it....most bands don't.

RH: So most bands like to think they're much more original than they are when they show their influences too plainly ?
JON: Most bands are totally derivative.I mean i can name half a dozen that have a style they came from that is just so distant from what they are that you can't see the connection.Most bands are derived in some way.

RH: With the evolution of your style how has your audience changed ?
JON: I don't know. We had to start again after i was away for a couple of years and Kim was away in 92'. A lot of the people had become into that techno shit and so we lost a lot of people,i mean i don't know now it's the whole NIRVANA thing it's all different now,you've got lot's of people you've got bogans and just normal kids coming to see us.

KIM: We have some people that have been there from day one and they're getting on in age and then there's the younger crowd still coming in.

JON: Some people who saw us when we used to play to twenty people at the Royal Oak Hotel.

KIM: And some people that have now heard us through the ROLLINS connection who have said 'oh-who's this band'? and they've turned up and it's the first they've ever heard of us. So we get a mix but we're starting to see a bit of a Rollins crowd now.

RH: So what sort of audience would you like to draw ? What sort of people do you think your music should appeal to that it perhaps doesn't as much ?
JON: I think it does appeal to people who are.....i mean unless i sound like a wanker or more of a wanker when i say this but i think it appeals more to thinking people,people who don't just go and slam to music. I mean they're interested in the lyrics and feeling and emotion and maybe they use music as a way to get through life. I mean i use music as a way to help myself get through the day and if i hear music i like it makes me feel better,same as reading books i suppose.

RH: I noticed when you're in Melbourne you often play next to Death Metal or perhaps the Detroit style bands around. Do you find yourself having much in common with the bands you end up playing with ?
JON: Musically we might not,but it depends...Death Metal can be pretty intense. A band like DAMAGED straddle the lines,they're not quite Death Metal. Musically we might sound different but the intensity is there and we get on well with the guys and that makes a big difference. With some of the bands we've played with there've been some pretty odd couplings but that's just the way it works.

KIM: A lot of the time there's friendship between the members of bands,not necessarily that we really get into their music but we're friends with bands and occasionally there's bands we're friends with and we like their music. So we try to play with them a bit more.

RH: Is that especially Adelaide bands ?
KIM: No not really.We've been playing enough now around Australia that we've got bands in most states that we get on well with through touring.
JON: BUDD are a really cool band. If there was a band we tour with it's Budd.

RH: So how do you view the Australian music 'Alternative' scene and in particular the Melbourne scene ?
JON: I don't know the Melbourne scene,i'm not close enough to it,i don't even think i can comment.There's tons of bands i've probably never heard about,there's bands in Adelaide i haven't heard about.
KIM: I think the side of the scene we see is when we play.
JON: Seems pretty healthy here,but i think Adelaide's very healthy at the moment,i think Adelaide's got some really good bands coming out of it. Better bands than i've seen in Australia in the other cities for a long-time-and i'm not saying that to say Adelaide's better,i really think some of our bands just don't conform to any fad whatsoever. They do their stuff because they want to do it and i think you always get interesting stuff when you go against convention.

RH: Perhaps in Sydney and Melbourne there's already too much press and industry attention focussed on them that makes people want to stick to a formula because they think they can make it ?
JON: Yeah,and you get scared to,they might lose people if they change. Yeah i think that's true,people formularise it. Here's a question that people do ask all the time 'You guys have been together for a long time,why have you stuck to it for so long'?. Really,the only thing i think of is-we like music,we actually like playing our music. It's not like a band that,for i don't know what reason,goes for a couple of years then they give up because they're not getting enough attention. Fuck it,we played to ten punters for two years and we just kept at it because we like what we do. It's a big difference.

RH: So you think the important thing is to be good and true to yourselves and let the 'big' bit follow if it does ?
JON: Well if it does,yeah. We've never played saying 'Yeah we'll do this and write a song like this because the punters will like it'. There's always been in the band an attitude of,fuck the punters this is what we do,we at least play live to let them see what we do and they can appreciate it if they want to and if they don't well it doesn't matter.
KIM: We often used to get people saying play faster or play this or play that but we never let it influence us. We'd play a slower song if they said play faster.
JON: That's just the way we felt about it.We don't just say 'fuck the punters' to be difficult it's just one of those things you say. You say it to yourself to make sure you're not pandering to people's wishes,you have to do the music that you like,and we have done that,and it's amazing that people have come around now.

RH: Do you find it ironic then that your later style has been compared to HELMET although it was like that before anyone ever heard of Helmet but that now means you're getting more popularity with those kind of punters as you were describing before ?
JON: Yeah it's a fucking joke,it really is. We had some idiot come up to us in Brisbane and say 'Yeah i reckon you guys listen to your helmet records a bit too much',i just wanted to kill him. All people have to do is look at when we released our stuff and look at when they released their stuff,and helmet are very different anyway. I think when people see us live and go 'Oh,they're like Helmet' it's because we have stops and starts in our music,we have very weird timings,it's disciplined and tight and we have short hair. So people say 'Aww Helmet'. It's frustrating but there are people out there who know we were around way before.

RH: I've noticed in your material there's been a few instances of Vietnam war imagery although i understand you're not into that so much now,but how do you draw on imagery,how do you decide what will be a good concept for a song ?

JON: I just look at sometimes a phrase but most times it's a parallel. A parallel between life as you live it and something extreme,so war is extreme but 'Battlesick' wasn't just about war,it was to do with living. Everyday can be a battle for some people,for some of us it's very difficult. So yeah i usually like to look at parallels of one thing having two or three different meanings. I write songs about myself i guess and personal experience,and i suppose the loner theme has always been in it and stuff like that. There was a lot of source material from myself and lot's of things i could write about but it's changed a bit now,i'm not going to keep re-inventing the wheel and write another song like 'Battlesick' or something but the subjects are similar.

RH: Any predictions on what imagery you might be using in future,or on source material for your songs ?

JON: We've got a song called 'Contender',the parallel there is the boxer and also the guy contending for love. You could both lose or both could win,both could shoot off their mouth's and stuff the chances. We have a new song called 'Point man' which i guess is vietnam orientated. Of course it is. 'Point man' is about a similar thing,some people have to lead the way,some people have to take the chance. They would forge the way and the others follow and the parallel there is that there are some people who take risks and there are other people who don't,so one is the Point man and the others are the guys who follow hoping the guy is going to lead them through. I've written lyrics about ships and stuff like that because i'm really into the sea and stuff like that. I don't know how that will come out,i had one the other day that had 'the captains inept' or something like that. We'll see how these songs go.

RH: So what are you listening to now that inspires you ?

JON/KIM: ***(i won't type out the whole overlapping long replies,suffice to say that they were very impressed with SHELLAC,and had also been listening to PITCHSHIFTER,THE DIRTY THREE,HELMET,and the new GODFLESH album. Kim mentioned liking melancholic stuff and Jon mentioned PANTERA,BIOHAZARD,and CLUTCH as bands he'd been listening to constantly at different stages over the last year and that he generally went for the harder stuff)***

RH: So what is there that the Brothers Scott listen to that no-one would have a clue they like,going by their music ?

JON/KIM: ***(Ditto excuse,Jon mentioned being really into Blues like HOWLIN' WOLF,LITTLE WALTER and ELMORE JAMES as well as Jazz such as CHARLIE PARKER and the WALKER BROS. Kim added some FRANK SINATRA and girl groups like the SHIRRELLS and the MARVELETTES.*** **JON: A lot of people think my music must be totally hardcore!....** ***some further prompting revealed that their motto when it comes to Techno is 'Techno-Heck-no'! or alternatively 'Techno-FUCK no'!. They like some industrial acts but don't have much time for Gothic stuff. BAUHAUS were cool but anything like the SISTERS OF MERCY was terrible)***

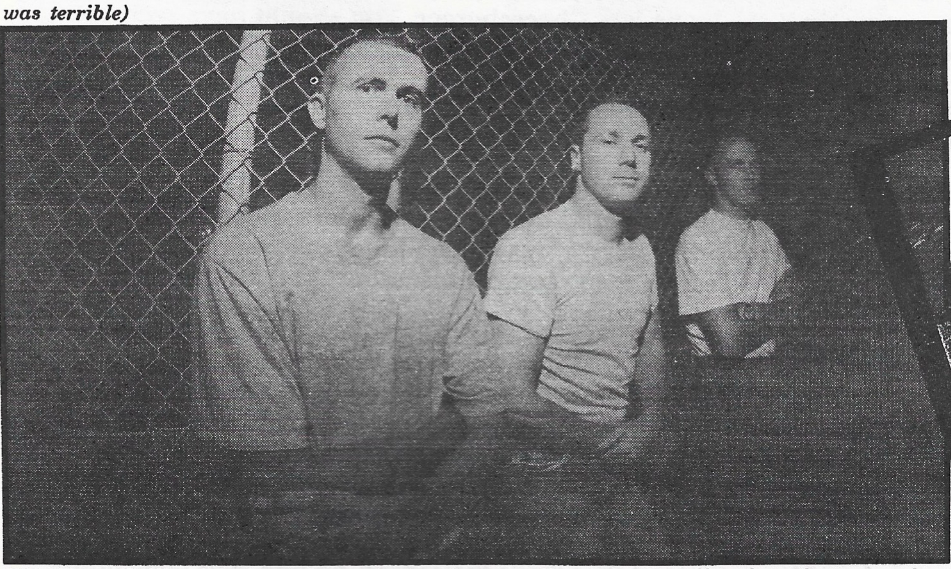
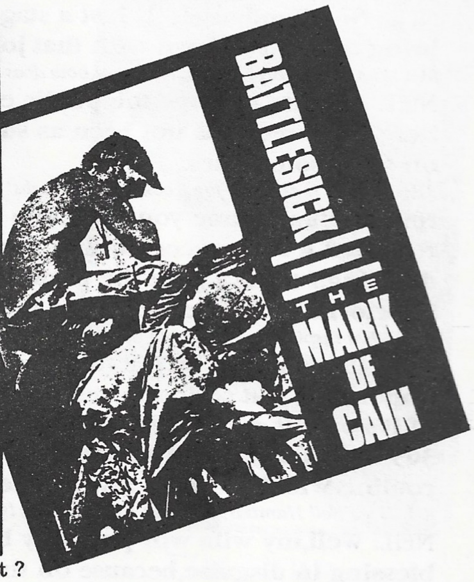


PHOTO: © GRANTLEY TRENWITH.



RH: Henry Rollins is going to be producing the new album,can you tell us how that came about ?

KIM: Henry had heard some of our stuff via various people sending it to him in the states,including ourselves,then he say us play live in 92' at the Old Lion in Adelaide. He got home after the tour played what he brought back and ended up saying 'Fuck this band are great'. Liked the lyrics,liked all the music,tried to ring us through Tim Pittman said 'Fuck-i'm playing these every single day to everyone i meet,i really want the world to hear this music' and saw the channel to do that through his back catalogue record company he was forming with Rick Rubin which he's still doing. Deleted items like Alan Vega and the Suicide material. It really evolved from that,then he wanted to go through 2/13 CD,which is a new company that he's taking as an extension of 2/13/61 his publishing company. We played with him the last tour and he just came up and said 'Hey look i still want to do this thing with you guys'. I've been in contact with him every week for the last couple of months since he's been off tour and he came up with the idea 'i really like your new stuff',we'd sent him new tapes,'how about i come down and produce it,be an extra set of ears to add some ideas' So he just really likes our music but felt like he'd like to contribute some arrangement suggestions and where vocals should be sitting in the mix and so forth. And of course we just said 'Sure' . It's a good thing for us,it's generated a lot of interest and it'll be good to work with the guy and Henry's keen to do it. He's very passionate,that's the great thing,he's very passionate about what he likes and he just engenders enthusiasm in us by that.

JON: It's ridiculous that someone outside Australia decided 'Oh TMOC are ok' and now people in Australia go 'Oh such and such said they're ok,maybe they are ok'...that's a bit sad.

KIM: I've had people come up to us at shows and say 'Wow you guys are great,i heard Henry talk about you on the last tour and i thought i'd come and check you out...where have you guys been'? And it's like,where the fuck have YOU guys been ? Where've your heads been the last six years or whatever that we've been playing ?

RH: I believe there was a delay while contracts were being negotiated ?

KIM: Yeah,it originally was going to come out on 'Infinite Zero' which was a Rick Rubin deal and during all the contract negotiations,i'd got the contract to a point where we were happy with it and we were ready to sign it and it was going to be sent back to us. Then Henry got interest from London Records which is a bigger label in America wanting to do something with Henry and Henry said i want to put these guys out. London suddenly liked it,got interested,so that put a delay in it and by the time Henry said London's going to happen he was on tour and he couldn't deal with it so it just extended. It's been about two years now and we're still going 'Fuck-when is this going to happen'? ,but it's definitely going to happen now with '2/13' CD. He's definitely putting out 'Battlesick' and the 'Unclaimed Prize',he's purchasing the masters and the worldwide rights,and the new album he's wanting to release in America and possibly Europe but that has to be negotiated with the record company we're looking to sign with in Australia. So that's the delay. You can also understand that he's pretty busy and spreads himself pretty thin.

NEIL HAMBURGER

I first heard NEIL HAMBURGER on the absolutely fantastic **'GREAT PHONE CALLS'** Vinyl LP on the San Francisco based **AMARILLO** label,run by one Mr Gregg Turkington. This one album of which hardly anybody around Oz has seemed to of latched onto is 50 TIMES MORE FUNNIER THAN THE JERKY BOYS ! & has had myself and a bunch of friends in constant fits of pure Laughter whenever that rekkid gets a rotation. Such classics as 'Im in your band' ,'A score to settle' 'Graduate of Yaoo' etc.. are just total phone prank GENIUS....and we're happier than a bunch of pigs in shit to bring you a June 1995 chat with one of the 'stars' of said LP,& a true comic wonder in his own right.....Testes Testes 1,2,3.......ladies & genitals we bring you none other than the crazy cat himself,the waggish,witty,boy of buffoonery....Mr Neeeeeeil Hamburger !!

RH: *So Neil,how was the reaction to your most recent across America tour ??*

NEIL: **Oh,funny you should ask. It was fantastic.People have the funniest way of letting off steam....they laugh. And that's just what they did. I have a lot of memories. It was a lot of fun.**

RH: *Is your surname named after the American 'Hamburger'? or has it been an integral standing in your family for generations ?*

NEIL: **No, 'Hamburger' is just a stage name. My REAL name is.....Cheeseburger. You should have seen me bring the house down with that joke !**

RH: *With such a high profile existence,how does Neil escape from the Public eye ?*

NEIL: **How do i escape the public eye?...how can i FIND the public eye is my question. Quite seriously here,my career has not been as successful as i'd like. So i can pretty much go undetected in public,even on stage sometimes.**

RH: *Was the making of the 'Looking for Laughs' ep a demanding & draining time for you ?*

NEIL: **Well,any time you step onto a stage it is demanding. And knowing that the shows were being recorded for the record,well it upped the ante,shall we say.Yes it was demanding.Yes,it was even draining.I think i gave the performance of my life. (which is too bad,because now i feel all the audiences i perform for in the future are being cheated !)**

RH: *What inspires you to create new material ? Are you constantly amazed at the growing strength of your gags ?*

NEIL: **I'm inspired by the foibles of being human. By current news events,current lingo,the movies,by impotence. But seriously,yes i am amazed at how a certain routine can really 'Take off' and take on a life of it's own.It makes it easier to perform when you know what works and what doesn't work.Performing 365 shows a year,as i sometimes do,you really get the chance to work out any bugs that might hamper a routine.Which means i always keep a bottle of insect repellent alongside my gin & tonic on stage.**

RH: *Does Neil Hamburger enjoy a healthy sex life travelling the comedy circuits of the United States of America ?*

NEIL: **Well,my wife will probably be reading this,so i'd better say 'no'. Actually,having a wife at home is a blessing in disguise,because on the one hand,i can pretend that that's the reason no-one ever goes home with me after the show,and on the other hand,since i tour year-round and never actually spend any time with her,i don't have to worry about getting nagged to empty the trash every day. (she just let's it pile up all year for when i return.Which means she sees the Health Department Inspector more than she sees me.Maybe he's the real father of my children ?**

RH: *Can you give our Australian readers a sampling of some choice moments they can expect to hear on the next leg of the 'Hamburger over Oz' 1995 tour ?*

NEIL: **I'd love to give you some examples of my Ayer's Rock routine that i had worked out (What's the difference between Ayer's Rock and Japan ?....Ayer's Rock is bigger and has more Japanese crawling all over it.) but the tour is probably being cancelled and rescheduled as the man who set it up is in jail right now in New Zealand on some sort of smuggling charges.When i was there in 94' however,i found out that one thing is truly universal.....LAUGHTER !**

RH: *Can you tell us about some of your fellow 'Amarillo' label stable mates & what they're up to & if you yourself have any other releases planned for the coming months ?*

NEIL: **I don't really know much about the other acts on the label.I believe i'm the only comedian!. According to the Amarillo catalog that was inserted in many copies of my 7" record,other acts on the label include 'Anton LaVey','Zip Code Rapists',U.S. Saucer' and 'Faxed Head'.I haven't heard any of it,actually. I mostly listen to the radio,especially talk radio,which gives me insight into my audiences.I am currently working on a new single for a different label,Planet Pimp Records,also of San Francisco,& then hopefully i will get busy on a full-length release for Amarillo.**

RH: *Anything else you'd like to relay to your avid fans down under ?*

NEIL: **Why did the gambler go to the coroner's office ?......He heard there was a lot of 'dice-action' going on there! ! Get it ? Dissection ? Funny stuff !....see you in 96' love, Neeeeeeeeeeeeeil Hamburger ! ! ! ! !**

And don't forget to join my fan club. $5 U.S. or $7 Oz gets you a years worth of the 'Neil Hamburger News Letter'. Write to me c/o:

AMARILLO RECORDS-P.O. BOX 24433 San Francisco CA 94124 USA

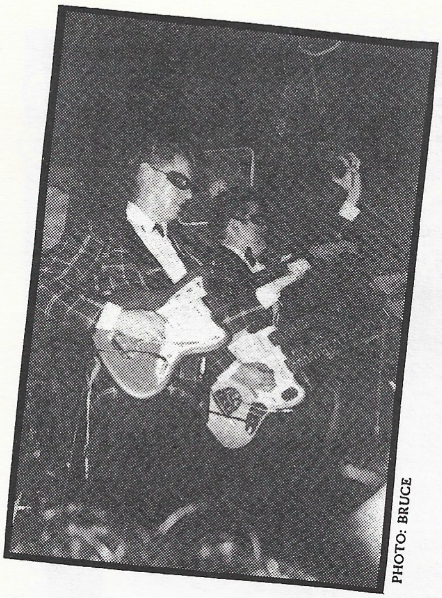


PHOTO: BRUCE

THE PHANTOM SURFERS
Garage Shock - Bellingham 1993.

PHOTO: STUI

SPLATTERHEADS
Early 90's -when they were on fire !
at the Tote Hotel.

PHOTO:BRUCE

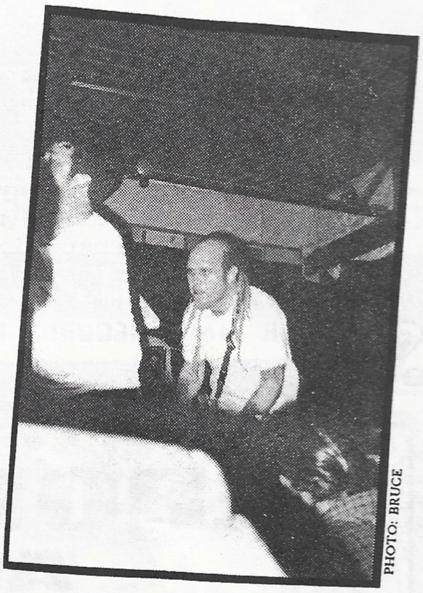
RATFINK
Yes he IS real...& he plays a mean sax!

PHOTO: REBEKAH

Mick Turner/Jim White
THE DIRTY THREE
August 15th 1994 -Punter's Club Hotel.

PHOTO: REBEKAH

Warren Ellis - THE DIRTY THREE
August 15th 1994 -Punter's Club Hotel.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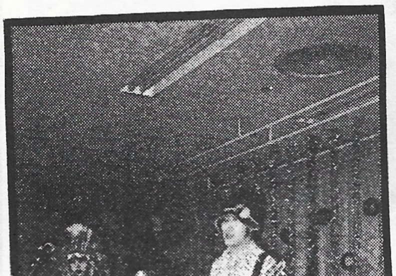
TIM KERR
-LORD HIGH FIXERS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MAGNITUDE 3
New Years Eve -Osaka Japan 1994.

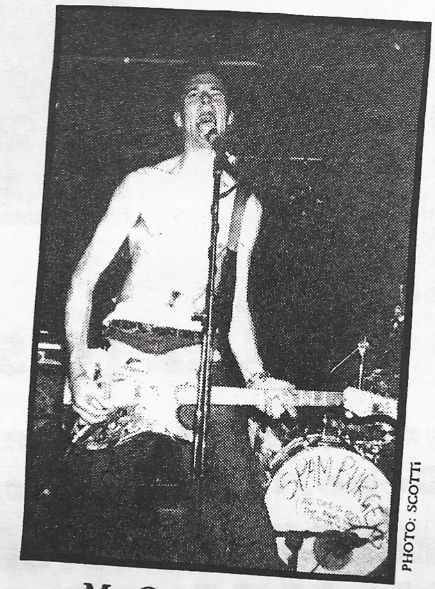
PHOTO: SCOTTI

MOUTH
May 20th 1994 -Great Britain Hotel.

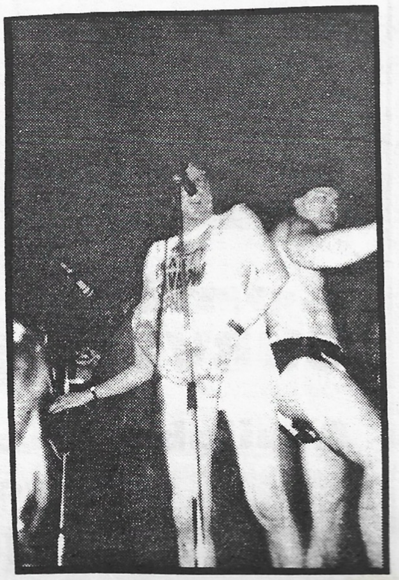
PHOTO: SCOTTI

Fred Negro/I Spit on your Gravy
fucky fucky with a willing cantelope,
February 27th 1994 -The Tote Hotel.

FUCKS MINDS AND EARHOLES

For a start, g'day to all readers of this fine doublezine. Being tasteful individuals I know you will want all these releases. Our records are mainly distributed by **Shock (fax: (61 3) 9482 3873)** but I can be dragged off my butt to do mail order if you live a long way off. Prices (including postage anywhere) is $25/US$20 for the first CD and $15/US$10 each thereafter. Shops and distributors write for prices.

Current "HOT" PICKS:

Blood Duster YEEST CD Australia's sickest band returns with another blast of utterly brutal filth.........***available now!***

Fisting the Dead is still around for you devourers of hot slime.

Jamie Fielding EXTINKT CD & LP An unrecognised maestro of noise who died 2 years back. This is a beautiful melange of trombones, loops and weird rhythms played by a bizarre ensemble including ex-Lube. Goaters, Guy Madison and Peter Hartley, Michael Sheridan and John Murphy and others. Each format is packaged in limited reproductions of Jamie's art and is limited to a run of 500........***out very soon!!***

Things you should have already:

Throwaways Postmadonna Primadonna Politicised garage stuff with a palsied charm for musical mavens.

Loggerhead Demons In Rapture CD Studio and field recordings lies in Scorn OLD or Young Gods territory.

Phlegm Mr Hoo Ha Visits the Non-Stop Pissing Circus CD Sick fun from Sydney akin to Boredoms and Zorn, etc

Other items of interest:

Phlegm/Mu-Mesons 7" 500 pressed, all handmade covers, each unique, all gone (to the thieves at the US mail)

Dumb and the Ugly 12" Ancient history for us but I still get a high volume kick out of it. Also check out their **Atmospheres of Metal** CD

Peril CD Their new CD has just come out in Hong Kong! We've got a few copies of their first release left.

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DEPORTED RECORDS

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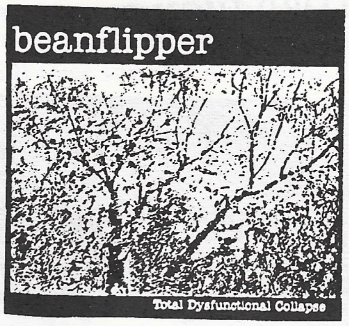

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under fire

MINDSNARE
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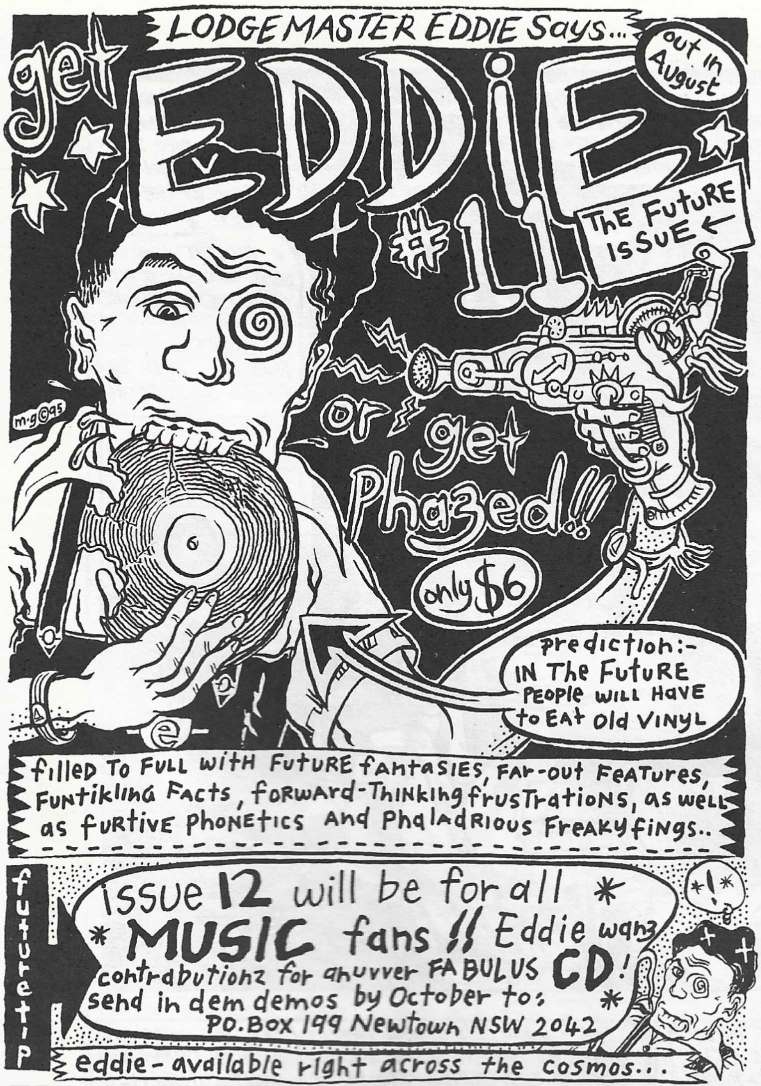
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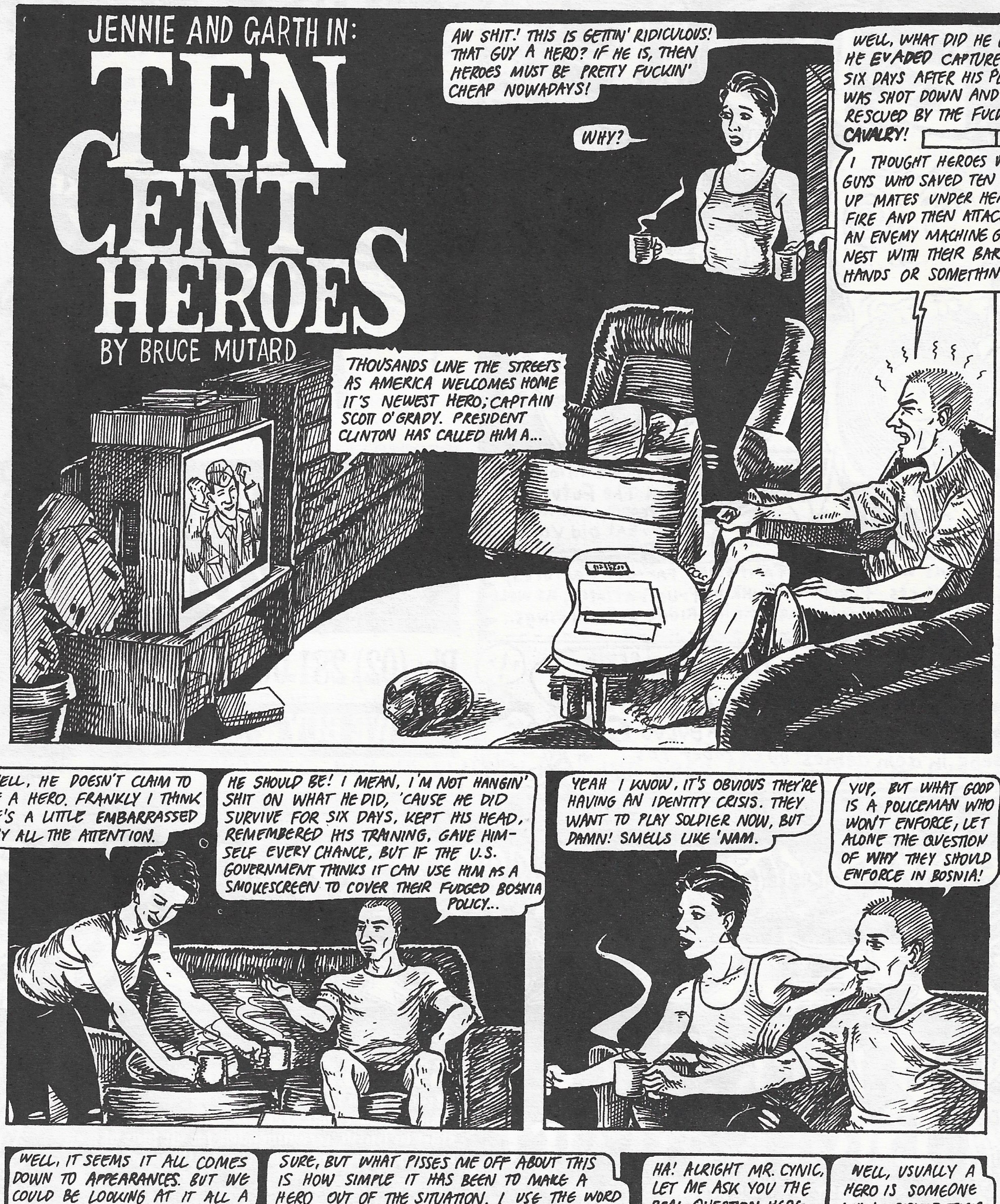
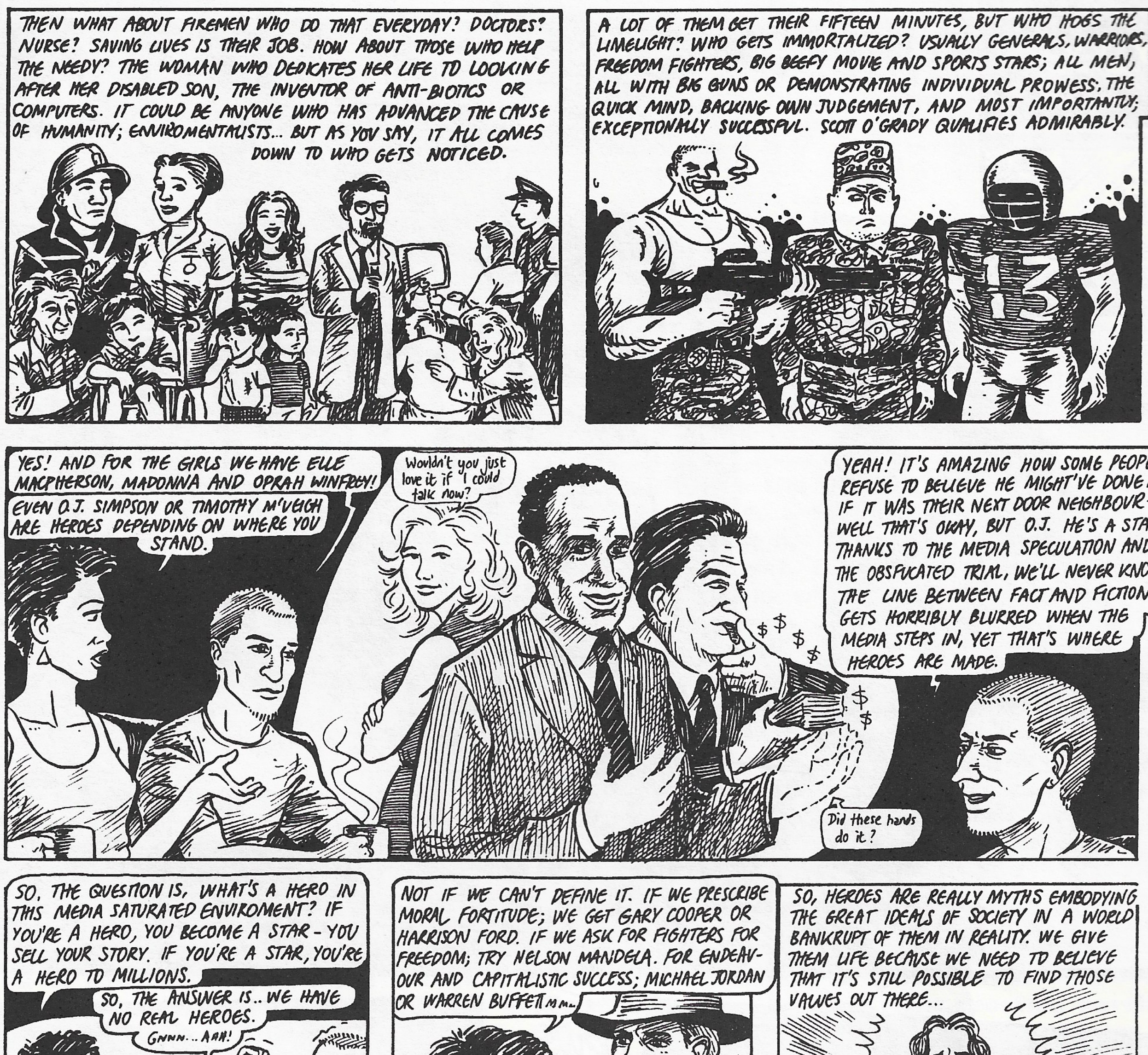
JENNIE AND GARTH IN:

TEN CENT HEROES

BY BRUCE MUTARD


THOUSANDS LINE THE STREETS AS AMERICA WELCOMES HOME IT'S NEWEST HERO; CAPTAIN SCOTT O'GRADY. PRESIDENT CLINTON HAS CALLED HIM A...
AW SHIT! THIS IS GETTIN' RIDICULOUS! THAT GUY A HERO? IF HE IS, THEN HEROES MUST BE PRETTY FUCKIN' CHEAP NOWADAYS!
WHY?
WELL, WHAT DID HE DO? HE EVADED CAPTURE FOR SIX DAYS AFTER HIS PLANE WAS SHOT DOWN AND GOT RESCUED BY THE FUCKIN' CAVALRY!
I THOUGHT HEROES WERE GUYS WHO SAVED TEN SHOT UP MATES UNDER HEAVY FIRE AND THEN ATTACKED AN ENEMY MACHINE GUN NEST WITH THEIR BARE HANDS OR SOMETHING.
WELL, HE DOESN'T CLAIM TO BE A HERO. FRANKLY I THINK HE'S A LITTLE EMBARRASSED BY ALL THE ATTENTION.
HE SHOULD BE! I MEAN, I'M NOT HANGIN' SHIT ON WHAT HE DID, 'CAUSE HE DID SURVIVE FOR SIX DAYS, KEPT HIS HEAD, REMEMBERED HIS TRAINING, GAVE HIMSELF EVERY CHANCE, BUT IF THE U.S. GOVERNMENT THINKS IT CAN USE HIM AS A SMOKESCREEN TO COVER THEIR FUDGED BOSNIA POLICY...
YEAH I KNOW, IT'S OBVIOUS THEY'RE HAVING AN IDENTITY CRISIS. THEY WANT TO PLAY SOLDIER NOW, BUT DAMN! SMELLS LIKE 'NAM.
YUP, BUT WHAT GOOD IS A POLICEMAN WHO WON'T ENFORCE, LET ALONE THE QUESTION OF WHY THEY SHOULD ENFORCE IN BOSNIA!
WELL, IT SEEMS IT ALL COMES DOWN TO APPEARANCES. BUT WE COULD BE LOOKING AT IT ALL A LITTLE TOO SIMPLISTICALLY.
SURE, BUT WHAT PISSES ME OFF ABOUT THIS IS HOW SIMPLE IT HAS BEEN TO MAKE A HERO OUT OF THE SITUATION. I USE THE WORD "MAKE" DELIBERATELY, FOR HEROES ARE BORN OF PUBLIC OPINION; THEY ARE PUBLIC PROPERTY. METIERS OF MORALITY, DECENCY AND THE AMERICAN WAY!
HA! ALRIGHT MR. CYNIC, LET ME ASK YOU THE REAL QUESTION HERE. WHAT CONSTITUTES A HERO?
WELL, USUALLY A HERO IS SOMEONE WHO'S RISKED THEIR LIFE TO SAVE OTHERS, LIKE IN A FIRE OR SOMETHIN'.


THEN WHAT ABOUT FIREMEN WHO DO THAT EVERYDAY? DOCTORS? NURSE? SAVING LIVES IS THEIR JOB. HOW ABOUT THOSE WHO HELP THE NEEDY? THE WOMAN WHO DEDICATES HER LIFE TO LOOKING AFTER HER DISABLED SON, THE INVENTOR OF ANTI-BIOTICS OR COMPUTERS. IT COULD BE ANYONE WHO HAS ADVANCED THE CAUSE OF HUMANITY; ENVIROMENTALISTS... BUT AS YOU SAY, IT ALL COMES DOWN TO WHO GETS NOTICED.
A LOT OF THEM GET THEIR FIFTEEN MINUTES, BUT WHO HOGS THE LIMELIGHT? WHO GETS IMMORTALIZED? USUALLY GENERALS, WARRIORS, FREEDOM FIGHTERS, BIG BEEFY MOVIE AND SPORTS STARS; ALL MEN, ALL WITH BIG GUNS OR DEMONSTRATING INDIVIDUAL PROWESS; THE QUICK MIND, BACKING OWN JUDGEMENT, AND MOST IMPORTANTLY, EXCEPTIONALLY SUCCESSFUL. SCOTT O'GRADY QUALIFIES ADMIRABLY.
13
YES! AND FOR THE GIRLS WE HAVE ELLE MACPHERSON, MADONNA AND OPRAH WINFREY!
EVEN O.J. SIMPSON OR TIMOTHY M'VEIGH ARE HEROES DEPENDING ON WHERE YOU STAND.
Wouldn't you just love it if I could talk now?
YEAH! IT'S AMAZING HOW SOME PEOPLE REFUSE TO BELIEVE HE MIGHT'VE DONE IT. IF IT WAS THEIR NEXT DOOR NEIGHBOUR-- WELL THAT'S OKAY, BUT O.J. HE'S A STAR. THANKS TO THE MEDIA SPECULATION AND THE OBSFUCATED TRIAL, WE'LL NEVER KNOW. THE LINE BETWEEN FACT AND FICTION GETS HORRIBLY BLURRED WHEN THE MEDIA STEPS IN, YET THAT'S WHERE HEROES ARE MADE.
$ $ $ $ $ $
Did these hands do it?
SO, THE QUESTION IS, WHAT'S A HERO IN THIS MEDIA SATURATED ENVIROMENT? IF YOU'RE A HERO, YOU BECOME A STAR - YOU SELL YOUR STORY. IF YOU'RE A STAR, YOU'RE A HERO TO MILLIONS.
SO, THE ANSWER IS.. WE HAVE NO REAL HEROES.
GNNN...AAH!
NOT IF WE CAN'T DEFINE IT. IF WE PRESCRIBE MORAL FORTITUDE; WE GET GARY COOPER OR HARRISON FORD. IF WE ASK FOR FIGHTERS FOR FREEDOM; TRY NELSON MANDELA. FOR ENDEAVOUR AND CAPITALISTIC SUCCESS; MICHAEL JORDAN OR WARREN BUFFETMMM..
SO, HEROES ARE REALLY MYTHS EMBODYING THE GREAT IDEALS OF SOCIETY IN A WORLD BANKRUPT OF THEM IN REALITY. WE GIVE THEM LIFE BECAUSE WE NEED TO BELIEVE THAT IT'S STILL POSSIBLE TO FIND THOSE VALUES OUT THERE...
Is not Jesus the premier hero of all time then?
SO SCOTT O'GRADY WALTZES IN AT A TIME WHEN AMERICA FELT DIVIDED, INSECURE, REELING FROM THE OKLAHOMA BOMB BLASTS, CRIME, POVERTY, LITIGINOUS GREED, THE RENAISSANCE OF HATE, ATROPHYING ECONOMY AND FORIEGN POLICY FEEBLENESS... ESPECIALLY CONSIDERING THEY'RE SUPPOSED TO BE THE ONLY SURVIVING SUPERPOWER. SCOTT SURVIVED MAN... IF HE CAN DO IT--
Don't worry bub. I gotcha covered.
UNKNOWN
HATE
FEAR
--MAYBE WE ALL CAN. A RAY OF HOPE, A BELIEF WE CAN PULL OUR SELVES OUT OF THIS SHIT... FEEL GOOD FOR A WHILE UNTIL THE NEXT SHELLING OF SARAJEVO, THE NEXT MASSACRE IN AFRICA, THE NEXT VIRUS...
WELL DAMMIT GIRL WE NEED US A HERO. I GOT TEN CENTS HERE, RECKON THAT'LL COVER IT?
--AND I'D LIKE TO THANK GOD FOR ANSWERIN' MAH PRAYERS, FOR HELPIN' THE MARINES TO SAVE ME, THE FOLKS OUT THERE WHO KEPT BELIEVIN'... THESE ARE THE THINGS THAT MAKE AMERICA GREAT TODAY...
JESUS FUCKIN CHRIST ON A PADDLE-STICK! DID YOU HEAR THAT?
HON, I'M GONNA TURN THE SHIT-BOX OFF OK? WANNA TAKE A BATH WITH ME? RELAX?

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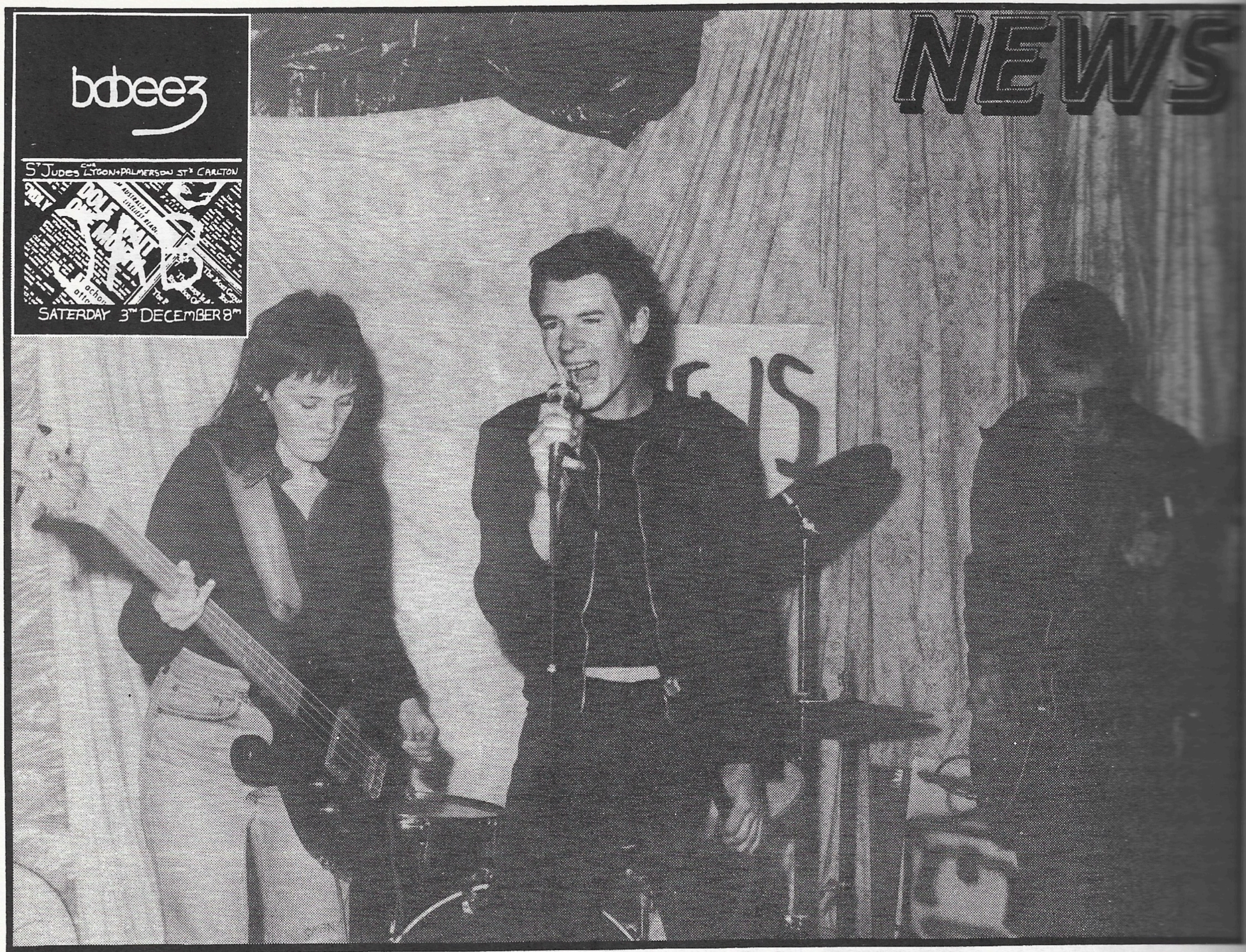
FIN.


NEWS
babeez
ST JUDES CNR LYGON + PALMERSON STS CARLTON
SATERDAY 3RD DECEMBER 8PM

↑ The News · Melbourne 1978.

RAZAR → (QLD) 1978

← Julie- BABEEZ (later the NEWS) · Melb 1977.

* Photographers unknown.

COME THE RUBBER PIG

Come the Rubber Pig have been out and about for around 18 months or so now,playing lot's of good shows around Melbourne,& powering out a bunch of fine original songs,six of which will appear very soon on their debut Cdep. The band consists of three very approachable & nice blokes : James on the Drumstool,cementing many a fine rhythm,Vinnie on vocals & Guitar (who has previously been in STP,Bonecrusher,& the Affected),& Big Al on Bass & Vocals (Al has spent time in the Beach Nuts in the early 80's & is also the long standing bassist for Venom P Stinger). Check em' out live,& Ta to Vinnie!

RH: So Vinnie -How's things with the PIG lately ?

V: Things are pretty good. All three of us are still very much into it. Probably more than ever.We've been pulling some great support gigs out of our arse & they seem to be coming fairly constantly. We're working on a lot of new songs & having good fun while we're at it.

RH: What's the best thing for you about playing live ?

V: Probably being able to express some of your inner most thoughts & feelings to a bunch of people in a way that's very true to yourself. Completely subjective & then having almost instantaneous feedback.It's immensly satisfying to spill your guts in public!,& even better when you strike a chord & the audience can identify some way with what you're on about.

RH: Can you pick out a few fave songs and give us a rundown on how they came to be ?

V: Our favorite songs are obviously going to vary between the 3 of us,& as the other two clowns ain't here you're just gonna have to suck on mine..... Favorites? mmm....i suppose my favorites would have to be *'Cold shade of blue'* & *'Kinghit'* -not that they're going to mean much to anyone else,as they haven't been released yet. But the reason i pick these 2 is because they address very personal issues of mine in which i think something was resolved by writing these songs,& i think the resolution comes through in them,to me they sound very complete & that's not to say i'm unhappy with the rest of our songs-i love most of them,if i didn't i'd be wasting my time.I think you're mood at the time of playing also has a great influence on which songs you're going to enjoy more.As for how they came about....well they come about lot's of ways.They might start with a riff or a word,an incident....-anything could trigger it,& from there it might be completed in a day or it may take a year to evolve into a finished song.I don't have any particular structure or formula i adhere to when writing songs & i think i can speak for my two piggy friends on that one We'll try anything. Of late we've been collaborating more on our songwriting,which has been great.If you write alone a lot you can tend to get in a rut as far as style is concerned,so i'm finding this approach quite refreshing,it's opening some new doors & i feel encouraged to try some different things.

RH: Tough guys or Pussycats ? -Tell us a bit about the terror trio !

V: One of the other ay?...well,if we were surrounded by a gang of gristle headed,one-eyed peglegs with machete's for left hands & sawn-off shotties for their right,sporting horrificly repulsive bulges that pulsate from within their pants whilst simultaneously blubbering the words 'Yum Yum Pork' through their bulbous slag chocked lips,& our only means of defence being a tattered old tartan suitcase with the word 'Wombles' lovingly embroided on it with hot pink stitch,which had been miscellaneously placed in our inner sanctum of homoerotic mutant doom,was hurridly snatched up & dropped even quicker in our pack shit panic splitting the seam of the Rupert the bear dack-like baggage,revealing to our delight a fully loaded,fully automatic sub machine gun & a couple of juicy-just drooling for action grenade launchers.......that's right folks...superior fire power...-well fuck me we'd be as tough as a row of brick shithouses. But if in the same place at the sametime we were to be surrounded by a posse of PVC clad 'Women on top' type muscle girls whose liquid lingo cut a B-Line to our oh so pricked up ears in the form of 'Just relax boys-mama's just wanna give you a lil' affeck....shon'.....well i've got no problem with crappin' in a tray of little pebbles.........Puurrrrrr.

RH: Anything Digital expected from COME THE RUBBER PIG soon ??

V: I assume you mean vinyl substitute.....,the answer is YES! It's in the process of being pressed.We're releasing a six-track E.P. entitled 'Lacrimac Apparatus'. We've done a distribution deal through Shock,and it will hopefully be available in record shops in about 4-6 weeks, It should retail at $18 -don't pay anymore.

RH: Do you ever get to bed before 12 ?...... CTRP always seem to kick off at 3am in the morning! -What's the scoop ?

V: Oooh yeah,James and i often hit the fartsack before the witching hour,but AL.......well........he's a little different ! .I think he may be powered by 240V. He works flat knacker as a civil engineer,juggles two bands,a record label,devises & employs booby traps for would be trespassers,deals with a steady stream of manic psychotics moving in and out of his house (although his homefront seems fairly stable at present),ponders deeply the theories of chaos,never misses a Grand Prix,& engages with a disturbing passion in the art of mindfuck games. The boy is seriously dangerous with anyone than 4 hours kip under his belt per night. Even at that we often have to smash his big twitching nordic skull with a rubber mallet so we can settle him down a little & try and comprehend what the fuck he's on about. And as for 'always kicking off at 3am?' -that's just Bullthwack mate. In the future i suggest you address your research a little more thoroughly-or i for one will no longer be subscribing to this miserable little rag.

Thank You

1996 Address Listing.

The last issue featured over 100 address listings the world over...well this time we're keeping it all within the confines of Australia,making for a bit over 50 listings of people who I consider to be doing worthwhile things and who,at time of printing are currently productive in one form or another. Write to as many of em' as u can & keep it all *underground* & one on one. It's easy !!!

Art Offset Printers (Mat/Paul)-353 Victoria St W.Melb 3003
Au-go-go Records-GPO Box 542 D Melb Vic 3001
Barricade Books-115 Sydney Road Brunswick Vic 3056
Betty Paginated zine-PO Box 63 Lyrup SA 5343
Black Rose Bookshop-583A King Street Newtown NSW 2042
Chapel Tattoo's (Andrew/Kosta)-155 Chapel St Prahran 3181
Death Valley Records-GPO Box 3222 GG Melb Vic 3001
Deported Records-PO Box 4141 Richmond East Vic 3121
Discontent Zine-10 Lambert St Richmond Vic 3121
DNA Zine (Harry) -PO Box 602 Nth Adelaide Sth Aust 5006
Dog Meat Records-GPO Box 2366V Melb Vic 3001
Dr Jim's Records-PO Box 45 Clifton Hill Vic 3068
Eddie Magazine-PO Box 199 Newtown NSW 2042
Fatal Visions mag (Mike)-PO Box 1184 Thornbury Vic 3071
Flex yr Head Recs -55 Duporth Ave Maroochydore Qld 4557
Greville Records-152 Greville Street Prahran, Victoria 3181
Hippy Knight Recs-PO Box 159 Caulfield Sth Vic 3162
Human Waste Zine-PO Box 5734 West End Qld 4101
Insurgence Records-PO Box 4155 Richmond East Vic 3121
Loaded to the Gills-PO Box 141 Camperdown NSW 2050
Missing Link Records-262 Flinders Lane Melb 3000
Misuse fanzine -PO Box 372 Carlton South Vic 3053
Ms 45 Fanzine-PO Box 2063 Fitzroy Mdc Vic 3065
Nappy Kill zine-PO Box 87 Blackburn Sth Vic 3130
No Deal Records (Sean) -PO Box 158 Camperdown NSW 2050
Noisecrash Zine-PO Box 175 George's Hall NSW 2198
Numb fanzine (Nnuk) -P.o. box 509,Camberwell Vic 3124.
Plato's Records-10 Station St Frankston Vic 3199
Poindexter zine (Luke) 136 Britannia Ave,Munster,WA 6166
Popgun Recs-PO Box 36 Rundle Mall SA 5000
Prehistoric Sounds zine-PO Box 391 Box Hill Vic 3128
Rancid Comics-PO Box 388 Ballarat Vic 3350
Resistant Harmony Zine -GPO Box 3222GG Melb Vic 3001
Return of the punk guy zine-PO Box 54 Rosebud West Vic 3940
Rodant Zine-PO Box 65 Clifton Hill Victoria 3068
Sanity Records-Shop T 146 Bay city plaza,Geelong Vic 3220
Silver Rocket Recs (Marek/John) -405 Pitt Street Sydney 2000
Spill Mailorder-GPO Box 2637 Melb Vic 3001
Spiral Objective (Greg)-PO Box 126 Oaklands Park SA 5046
Street Smell comic-PO Box 2231 Nth Brighton Vic 3186
Stumpy Fanzine-GPO Box 2300 Brisbane Qld 4001
Subversive Behaviour (Ian) PO Box 202 Heildelberg Vic 3084
Subvert Zine-PO Box 579 Port Melb Vic 3027
Swivel Disc Recs-PO Box 97 Belmore NSW 2192
Tadpole Fanzine-PO Box 69 Belmont Victoria 3216
Thrash Grind Grunge Recs-276 Morphett Street Adelaide 5000
TMT Zine (Mat)-63 Glenbar Rd Duncraig WA 6023
Woozy Zine -PO Box 4434 Melb Uni Parkville Vic 3052
Wrong Body-PO Box 133 Forest Hill Vic 3131
Year Zero Zine-GPO Box 3222GG Melb Vic 3001
Zero Gabal (Ulex) -GPO box 2627 W Melb,Vic 3001.

Scotti's shakers and Shitkickers :

RAUNCH HANDS-'Hanging from the rafters' & all of the 'Fuck me stupid' LP.
HOSS-'Everday Lies' CD -They've done it again! -Totally fantastic new opus.
BASSHOLES-'Haunted Hill' LP -Don Howland,his guitar & cynicism! It's Hot.
EXAMPLEHEAD-'Powertools' 12" -Total driving thug rock w/:THICK bass!
SHUDDER TO THINK-'Pony Express Record'CD -Twisto pop shit -Dig it !
ZENI GEVA-'Freedom Bondage' LP -More Harsh KK Null & Co brilliance.
BLACKTOP-Anything at all ! -I've crapped on enough about em'-they rule!
BEANFLIPPER-'Total Dysfunctional Collapse'CD-Amazing local winner.
SOMETHING FOR KATE-Demo Cassette! -A great car traveller! Like it!
NEW BOMB TURKS-'Pissing out the poison' 2LP -Wild Crypt comp !!
LORD HIGH FIXERS-Anything!-Wild Texan rockin' slop-Touring soon!
FUGAZI-'Red Medicine' LP -Another inventive,original well priced beaut.
SUGAR SHACK-'Shotgun for two' LP -& Live in Australia ! -Awesome !
THE MARK OF CAIN-'Ill at Ease' CD -It's big,it's hard,& it kicks bigtime.
THE SPLATTERHEADS-'Bot the Album' LP -Such a great Aussie classic.
THE LAZY COWGIRLS-'Ragged Soul'LP 'Frustration,tragedy,& MAGIC!
NO MEANS NO-'The Worldhood of the world (as such)' LP -Love em' !
PETER LAUGHNER'Sylvia Plath' track - (Hey Bevan-thanks for the tape)
V/A:'CHEAPO CRYPT SAMPLER'CD-Wow!-total trash-o-rama baby!
CAPT BEEFHEART-Trout Mask Replica' and 'Clear Spot' LP's-Oh Yeh!
V/A:'500 MILES TO GLORY'LP-A well chosen line-up of Hot Rod Rockin'
MUDHONEY-'My brother the cow' LP -A bunch of really fine songs !!
JON SPENCER BLUES EXPLOSION-'Orange'LP -Just a whole lotta' fun!
GREAT PHONE CALLS -LP-Totally hilarious-fucks all over Jerky Boys!
SOUTHERN CULTURE ON THE SKIDS-'Dirt track date' LP-A Ripper!
COUNTRY TEASERS-Self-Titled' 10"-Crypt do it again.Scottish Slop!
FEAR FACTORY-'Demanufacture'CD -It's got a few goodies anyhow!
BLOODLOSS-'Misty' CD -It creeps up on your & stews your blues swell.
THE SAINTS-'The most primitive band...'LP -Man-1974!-worthy of framin
KYUSS-'Blues for the red sun' CD -Dumb ass heavy riff workout-me dig.
SUPERSUCKERS-'Sacrilicious'LP -It's last about 5 weeks,then it stinks.
CHROME CRANKS-'Dead Cool' LP -Pure swamp dirge fest-A killer !!
THE DIRTY THREE-'Sad and Dangerous' LP -No-they cannot go wrong!
CAN-'Anthology' -Double CD. Well...better late than never i suppose !
HOSS-'Bring on the Juice' LP -So many prime cuts-it's a butchers delight
KRISTEN HERSH-'Hips and Makers' CD -Just such a beautiful record 1
THE FIREWORKS-'Set the world on fire' LP -Scuzzy-no-fi hot fuckery.
DREADNOUGHT-'Flowers' track-A brooding building rock epic & local.
BOSS HOG-'Self Titled' LP -We waited awhile-but now it's out & about!
THE DADDY O'S-'Got a match'7" -So hot you'll enjoy self immolation !
JERRY COLONNA-'Hey Barmaid!' -A total classic of a song indeedy!
EDMUNDO ROS-'Who stole the beans from his Maracas?'-A winner!
ANY 'BORN BAD' SERIES COMP & ANY 'BACK TO THE GRAVE'lp.

SHITTY WORDS INVENTED BY FUCKHEADS !

EFTPOS ,POCAHONTAS,CIRRUS,CAUCAS,MAESTRO,'KOOL & THE GANG'

LIVE MUSIC 1995-1996

SPHYZEIN,SUGAR SHACK,ZENI GEVA,BEANFLIPPER,FALLOUT,FOOD, COME THE RUBBER PIG,WRONG BODY,HOSS,TRIGGER,POWDERMONKEYS.

FOLK THAT WALK A THIN FUCKING LINE :

Any Asshole who uses a credit card at a service station. ANY Tram driver who knows NOTHING about how to brake a tram properly! ANY piece of shit who puts coins on the counter when the hand is outstretched! ANY fucker that talks utter SHIT on a mobile in public (almost always a MALE), ANY shitheel that is not organised at a photocopier! ANY 'chalk' busker who tapes down an old artwork to the pavement & 'acts' as if it's today's 'creation'.

MIGHTY FINE FANTASTIC THINGS :

Nancy's Chips (Small or Large) & gravy-332 Bridge Road Richmond.
The 3am Souvlaki's at the Hollywood Palace & the Pinnies out the back.
Betty Crocker brand 'Super Moist' French Vanilla cake-Coles have it.
Lemon Iced Tea Oasis & Fry's Five Fruit Choccy bar...THAT is heaven!

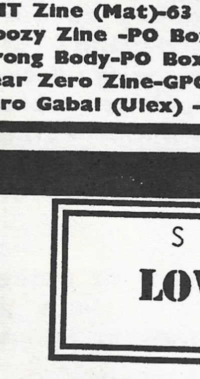
EXCELLENT READING MATERIAL

Juxtapoz Magazine !-Each and every issue! ,Your Flesh Magazine, Superdope Fanzine, Incredibly Strange Music Vols # 1 & #2, Gearhead Magazine,Street Smell comics,BB Gun Fanzine, Monster -LA gang warfare book (nasty shit),Baffler Book.

A PLEA TO YE OL' READERSHIP :

:If anyone out there has a copy of RESISTANT HARMONY #3 (the Orange one) that they'd like to part with-i need a copy for myself for the hell of it-as i mistakenly gave mine away to a nomadic blood brother & wanna 'complete the set' -Cheers !

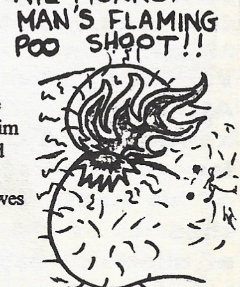
SIMONE'S
LOVE & HATE
LIST



listening pleasures in the loungeroom:
shudder to think 'pony express record'
the daddy o's 'got a match?'
hoss 'everyday lies'
blacktop 'i've got a baaad feeling about this'
black sabbath - everything
chemical people 'soundtracks'
tori amos 'winter'
minor threat ' filler ep'
mark lanegan ' whiskey for the holy ghost'
sugar shack - live & 'shotgun for two'
fugazi 'red medicine'
no means no ' why do they call me mr happy?'
born bad vol 6
the dice man
great phone calls
rites of spring
patti smith 'easter'
splatterheads 'bot -the album'
the adicts 'joker in the pack' track
look there! humphrey bear
kristen hersh 'hips & maker'
mudhoney ' my brother the cow'
don caballero 'for respect'
v/a : surfin' surfari
don caballero '2'
something for kate - demo
the mark of cain 'ill at ease'
tetsuo soundtrack
beanflipper 'total dysfunctional collapse'
listening pleasures in public
sphyzein
wrong body
come the rubber pig
caustic soda
the martians
loaded
trigger
love moods

X RATING
RESTRICTIONS WILL BE RIGIDLY ENFORCED
THE LITTLE BLONDE THAT TURNED A QUIET FAMILY WEEKEND INTO A LOVE RIOT
WE A FAMILY
COLOR
THE GENERATION GAP THAT EXPLODED INTO A LOVE IN

words:
juxtapoz magazine
answer me!
bill sheilds 'the south-east asian book of the dead'
'human shrapnel'
flesh magazine
ms45
georges bataille 'guilty'
pictures:
robert williams
todd shorr - r. k sloane
frank kozik - miran kim
coop! - andrew mcleod
taz - joe coleman
s.clay wilson - dan clowes
robert crumb


THE MONKEY MAN'S FLAMING POO SHOOT!!

additional bullshit:
i hate having my period
i hate being fucked around
i hate bullshit
nothing is ever easy

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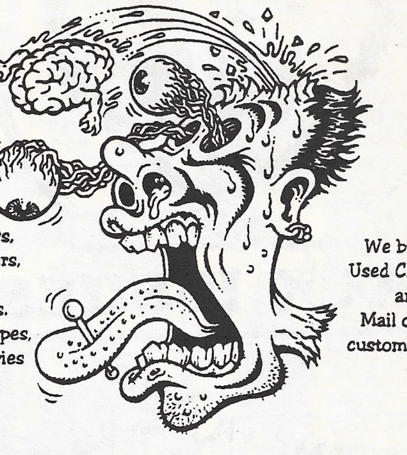

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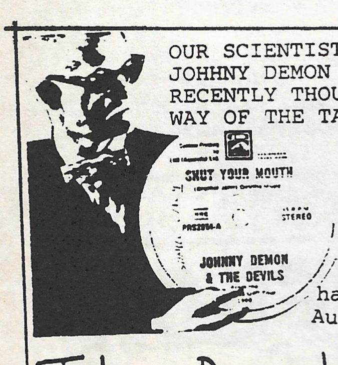


OUR SCIENTIST HOLDS A SPECIMEN OF JOHHNY DEMON & THE DEVILS, UNTIL RECENTLY THOUGHT TO HAVE GONE THE WAY OF THE TASMANIAN TIGER.

HEY PUNK!!

I'm keen to track down members, followers and hangers-on of the following Australian punk groups

Johnny Demon & The Devils
(Sydney 1980) Brother John where are you?

INVADER
(Sydney 1981)
Machine Gun Rock

THE ULSERS
(Adelaide 1980)

the TENANTS
(Canberra 1978-9)

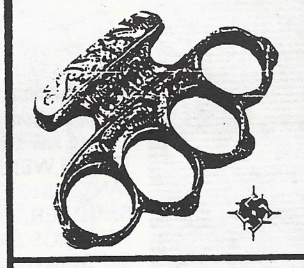
TENSION NUTS
(Melbourne 1979?)

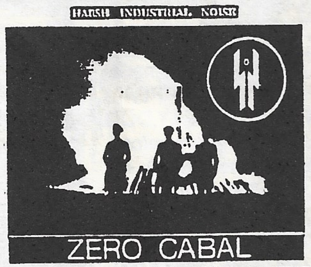
Robert Trimbole's Hat
(Melbourne mid to late 80s)

So if you, your mum, dad, sis' or bro', wife, husband, ex-, kid, neighbour, dealer or the guy who buried your best friend was in one of these bands, or if you remember seeing them play, wrecking your party or scaring your cat, please get in touch - I'd LOVE to hear from you. We all know Australian punk shits all over that produced elsewhere - if you got any general interest in Australian punk - player, listener, collector or whatever - drop me a postcard.

Henry, PO Box 327
Surry Hills 2010

email:
henry@maths.su.oz.au





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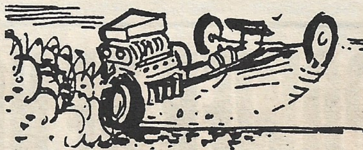

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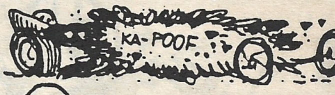

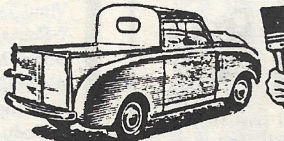

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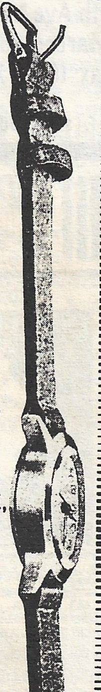
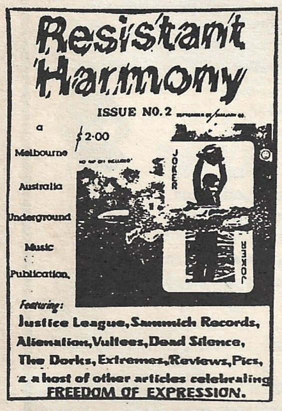
CIVILISED SOCIETY?
D.O.G.
FANG
MASS APPEAL
GUILT PARADE
VICIOUS CIRCLE
MR BUNGLE
CONDEMNED ATTITUDE?

ISSUE # 1 -SEPTEMBER 1987 .
44 Pages (A4) -300 copies made.
Inc: NO FRAUD,MASS APPEAL,
FANG,CIVILISED SOCIETY,DOG,
MR BUNGLE (Five years before
they became flannel fodder), +
THE GUILT PARADE,VICIOUS
CIRCLE,CONDEMNED ATTITUDE,
+ a funny camping story where a
tree fell on one of our cars (+ pix)
reviews,crosswords,etc etc...
YELLOW COVER - SOLD OUT!

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ISSUE NO.2
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Australia
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Music
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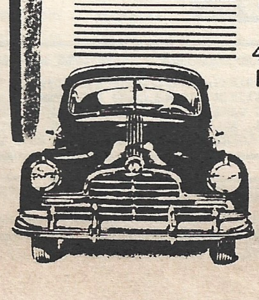
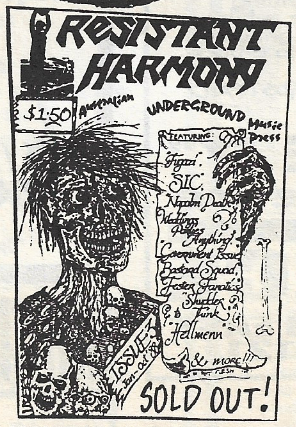
Featuring:
Justice League, Sammich Records,
Alienation, Vultees, Dead Silence,
The Dorks, Extremes, Reviews, Pics,
& a host of other articles celebrating
FREEDOM OF EXPRESSION.

ISSUE # 2 -JANUARY 1988.
38 Pages (A4)-300 copies made.
Inc: VULTEE'S,ALIENATION,THE
DORKS,DEAD SILENCE,SAMMICH
RECORDS,JUSTICE LEAGUE,THE
EXTREMES,MISSION OF CHRIST,
Pics,puzzles,chat about toilet
pranks with Toe,Baz,and Sid
from Adelaide/Darwin and a
few other bits and pieces.
GREEN COVER -SOLD OUT!

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& more!!!
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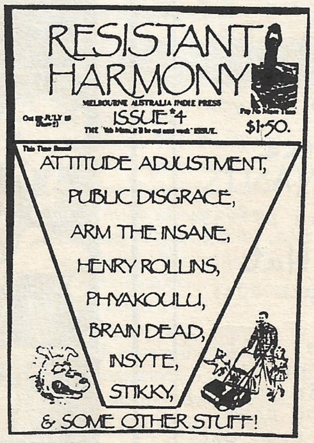
SOLD OUT!

ISSUE # 3 -OCTOBER 1988.
44 Pages (A4)-300 copies made.
Cover artwork by ROTFLESH.,
Inc: the first Australian int with
FUGAZI from Jan 88' when they
were still a 3 piece,NAPALM
DEATH,WEDDINGS,PARTIES,
ANYTHING,SLUSHPUPPIES,
SHUDDER TO THINK,FESTER
FANATICS,BASTARD SQUAD,
MR BUNGLE,HELLMENN, etc..
ORANGE COVER -SOLD OUT!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MELBOURNE AUSTRALIA INDIE PRESS
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PUBLIC DISGRACE,
ARM THE INSANE,
HENRY ROLLINS,
PHYAKOULU,
BRAIN DEAD,
INSYTE,
STIKKY,
& SOME OTHER STUFF!

ISSUE # 4 - JUNE 1989.
44 Pages (A4) - 500 copies made.
Inc: ARM THE INSANE,STIKKY,
BRAIN DEAD,INSYTE,HENRY
ROLLINS,PUBLIC DISGRACE,
ATTITUDE ADJUSTMENT,
PYHAKOULU,stories,reviews,
scene reports,pix & more.
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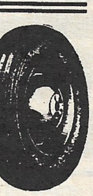

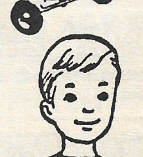

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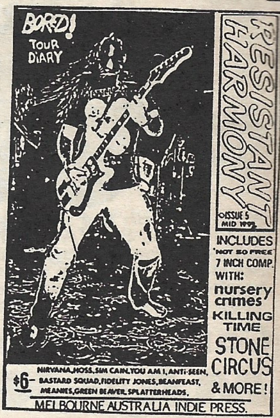
BORED!
TOUR DIARY
RESISTANT HARMONY
ISSUE 5 MID 1992
INCLUDES "NOT SO FREE" 7 INCH COMP. WITH:
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NIRVANA, HOSS, SIM CAIN, YOU AM I, ANTI-SEEN, BASTARD SQUAD, FIDELITY JONES, BEANFEAST, MEANIES, GREEN BEAVER, SPLATTERHEADS.
MELBOURNE AUSTRALIA INDIE PRESS.

ISSUE # 5 -AUGUST 1992.
72 Pages (A4) - 884 copies made.
Inc: NIRVANA,HOSS,SIM CAIN (of
the Rollins Band),YOU AM I,THE
MEANIES,ANTI-SEEN,BASTARD
SQUAD,FIDELITY JONES,THE
SPLATTERHEADS,BEANFEAST,
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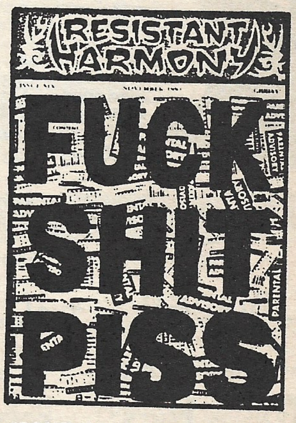
RESISTANT HARMONY
FUCK SHIT PISS

ISSUE # 6 - NOVEMBER 1994.
48 Pages (A4) - 500 copies made.
Inc: ROBT.WILLIAMS,PATTERSON'S
CURSE,CHRISTBAIT,ASTEROID B-612,
MAGIC DIRT,SCOURGE,NO MEANS NO,
FUGAZI,etc... + a 20 page DISCHORD
RECS/FUGAZI Supplement with family
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had a red band block across it.
STILL AVAILABLE! -SEND $2
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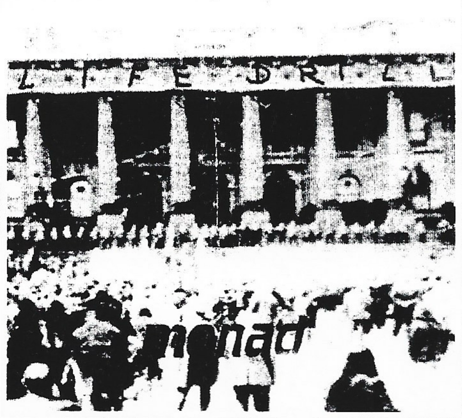
THE SECOND COMING IS HERE!



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Damaged
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HOSS - "Everyday Lies" CD (DOG 069 CD)

Great follow-up to "Bring on the Juice". A departure of sorts for the band,though still very much a hard rocking thing,the new material has elements in common with Joel Silbersher's output as Melonman and with Charlie Owen. Killer tracks include "Beaten Man", "Dryhump" "A Noxious Presence" and "The Bullshit Never Ends".

POWDER MONKEYS-"Time wounds all heels" CD (DOG 073 CD)

The long-awaited follow-up to "Smashed on a knee". The band's live energy and fury has finally been captured on tape,making this *the* most brutal & powerful Australian rock'n'roll album *ever.* Features 10 scorching tracks,including a new version of "Straight Until Morning",& live faves like "Turns to Hate", "In the doldrums","Insane old game","2000 sins".

THE FREELOADERS-"Dead before my time" CD (DOG 074 CD)

5 new tracks from the band's new line-up.Vastly superior to their earlier efforts,they come on like a mix of Yardbirds,Stooges and Roky Erickson & the Aliens,with guitar flash and great tunes a-plenty.The title track is a bonafide punk rock'n'roll classic.

BLUES HANGOVER-"s/t" CD (DOG 070 CD)

Featuring all 3 members of Melbourne's ace blues combo THE PARAMOUNT TRIO together with ex: ROSE TATTOO heavy Peter Wells on slide,Lucy De Soto on piano,and John Stax, of 60's British R&B giants THE PRETTY THINGS on bass,these guys crank out the kind of low-down gut bucket blues and R&B that hasn't been heard around here for ages. Their performance is loose and spirited,& the material is a great selection of numbers by the likes of Bo Diddley,Lazy Lester,and Elmore James. Recorded live in Mono,the album marks John Stax's first appearance on record since leaving the Pretty Things in the late 60's (he played on all the classics like "Rosalyn","Midnight to six man",& 'Can't stand the pain"), making this a big deal for 60's R&B and punk freaks the world over.

CLAW HAMMER-"Poor Robert" 7" (DOG 068)

Limited 7" re-issue of their long out of print debut single,originally released on Grown up Wrong! in 1987. Positive proof that the greatest L.A. band over the past decade or so have been the biz from day one.

THE SAINTS-'One way street'/'Wild about you' 7" (DOG 075)

Limited 7" taken from the Hot Records album "The most primitive band in the world- Live from the Twilight zone/Brisbane 1974". Two absolutely savage cuts in a great sleeve!

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